

"True Blood" Costumer **Audrey Fisher '89**

Peter Adamson '84: Oprah's Investor

# OCCIDENTAL

SUMMER 2011

## **A SWAN REBORN**

Oxy's oldest student residence  
and largest faculty office space  
undergoes a dramatic makeover



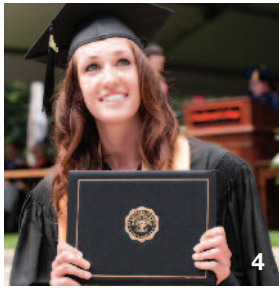
# OCCIDENTAL

OCCIDENTAL COLLEGE MAGAZINE  
VOLUME 33, NUMBER 3 SUMMER 2011

## DEPARTMENTS

### 2 CORRESPONDENCE

In his debut column for *Occidental*, President Jonathan Veitch examines the globalization of an Oxy education. Also: memories of Larry Caldwell and an ill-fated road trip.



### 4 FROM THE QUAD

Human rights advocate and White House insider Samantha Power sends the Class of 2011 into the world with five life lessons. Also: Friends and family celebrate the life and legacy of Jack Kemp '57; Snoop Dogg brings his G-funk to Hillside Theater; Oxy's ruggers nearly bring home a title; and more.

### 32 MIXED MEDIA

*Elmore* publisher Suzanne Cadgène '70 brings the mojo back to rock 'n' roll journalism. Also: new additions to the Oxy bookshelf.

### 34 TIGERWIRE

Class notes for odd years.



### 56 APPRECIATION

Whether it was football, family, or business, Bob Black '64 (*above, left*, with Carl Kellar '64) strove for the best in himself and others.



## FEATURES

### 10 EVOLUTION OF SWAN

The College's oldest residence hall, converted to faculty office space in the 1960s, is undergoing a dramatic renovation and expansion. But the stories inside these walls—of pigeons, pranks, and even poetry—will endure.

### 16 L.A. 101

Oxy faculty embrace the opportunity to utilize the College's location with an urban curriculum that sends students out into the city.

### 19 SAVING THE DAY

Overstaffed and underperforming, Long Beach Day Nursery faced a tenuous future when Pat Wong '75 took the reins. But as its centennial approaches, the kids are all right.

### 22 OPRAH'S BOOKKEEPER

Peter Adamson '84 has handled billions in investments for Texas's Bass brothers and L.A. philanthropist Eli Broad. Now he's working for the Queen of All Media—and Winfrey has always known how to pick 'em.

### 26 FLAVOR FAVE

Tim Anderson '06's penchant for Japanese cuisine catapults him to the top of England's food chain.

### 28 BLOOD COUTURE

Shopping from Kmart to Chinatown, Audrey Fisher '89 scares up the low-country and high-fashion wardrobes for the supernatural population of HBO's "True Blood."

From Jonathan Veitch

# The West Is Nearest the East, and Getting Closer

IN LATE MAY, I FOUND MYSELF IN THE Presidential Palace in Taipei, listening to Taiwanese President Ma Ying-jeou address a phalanx of TV cameras about the liberal arts—in Chinese. Sitting there under a portrait of Sun Yat-sen, all I understood of his remarks were two words: Occidental and Obama.

After the cameras left, President Ma spoke to me with great feeling about the importance of the liberal arts. I learned later that he had said the same thing to the cameras: “The domestic trend in general is making our universities more professional or job-oriented,” the English translation went. “But I’ve found that students who do well in the liberal arts tend to develop in a more well-rounded way, and they find it easier to adapt to different environments. That’s important.”

There’s a certain irony in hearing the liberal arts praised overseas—an increasingly common occurrence—when here at home there is a growing emphasis on vocational or professional training. Yet what many countries have come to understand is that a narrow professional education does not produce the kind of flexible, creative, innovative thinking that is essential to success in today’s world. That’s why the Taiwanese minister of education asked Occidental politics professor Tsung Chi to develop a liberal arts curriculum for Chengchi University—a curriculum that is being modeled after Oxy’s. It’s also why Henry Tang, the chief secretary of Hong Kong, has sent two of his children to Occidental. Today, more than 40 percent of our international students come from Asia.

The College’s ties with Asia date back almost a century, thanks to Oxy’s Presbyterian roots and the missionary families from China who sent their children to California for a college education. Occidental was one of the

first colleges in the United States to offer classes in Asian cultures when it hired K.S. Inui to teach Japanese history in 1916 and launched its first overseas study program with Hangchow Christian College in China. That kind of global orientation, reflected in Occidental’s prescient motto—*Occidens Proximus Orienti*, the West is nearest the East—will define Occidental and its students in the years ahead. A sophisticated understanding of the complexities of the world—its huge transnational flows of people and capital, services and goods, conflicts and alliances, pollutants and environmental impacts—has to be a central part of an Oxy education.

And which liberal arts college is better positioned to offer such a global education than Occidental? Unlike many of our peer institutions, Occidental is located in one of the most dynamic cities in the world. Los Angeles is a place of immense creativity and complexity. One of the world’s great cultural capitals, it is also home to entrepreneurial activity and innovation of every kind, as well as the destination for thousands of immigrants from China, Korea, Southeast Asia, Mexico, and Central America. To some the city represents the worst failures of urban planning; to others it represents an alluring vision of individual freedom that sets the pattern for the development of cities across the globe. It is where the world’s problems and opportunities are being played out daily.

My Asian trip was a fitting end to an academic year that began with the celebration of the 25th anniversary of Occidental’s United Nations program. Just as we are seeking new partnerships with leading institutions in Los Angeles, I explored the possibility of new joint programs with Nanjing University and the Chinese University of



Photo by Marc Campos

Hong Kong. These are two of the cities where our students are already working; today, 43 percent of Oxy students study overseas. Thanks to Richter Scholarships, they also are pursuing fully funded summer research projects all over the world. Many of these students are majoring in diplomacy and world affairs, one of our signature programs and most popular majors.

All of these factors—Occidental’s location in Los Angeles, its long engagement with the world, demand from our students, and the global realities they face—are powerful arguments for transforming Occidental into a truly international campus. That’s why we are enthusiastically planning for a new international studies center in Johnson Hall, a project that will pull together existing programs in a historic building that will symbolize the centrality of this work to our students and faculty. We already have received a generous lead gift, and will be seeking additional support to make it a reality. Every Oxy graduate—not just DWA majors—should be prepared to take on their responsibilities and opportunities as a “citizen of the world,” skilled at negotiating its complexities, and cosmopolitan in their interests and tastes.

Jonathan Veitch, President

## Letters

### The Politics of Driving

During my four years at Oxy, I took six or seven classes from Larry Caldwell. Having read Paul Walker '75's article ("The World According to Caldwell," Spring), I thought I would share a fairly unique Caldwell story.

In the summer of 1974, I participated in the Oxy-in-Washington, D.C. program as an intern for Sen. S.I. Hiyakawa. Larry was going to spend a year teaching at the National War College in D.C., and he was looking for someone to drive his Volkswagen back East for him. Being a cash-starved college student, I readily volunteered to do so, and I took off for my first trip back East after finals.

Unbeknownst to me, Larry's car did not have a working radio—that was bad enough—and about halfway across Arizona, the radiator began to have serious problems. By the time I reached New Mexico, his car was constantly overheating, and I pulled into a gas station to have a mechanic take a look. The mechanic said that it would take three days for the part needed to fix the radiator to arrive, or he could get the car started but that I could not turn it off; otherwise it would not start again. Not wanting to spend three days in a small New Mexico town, I had him perform a temporary fix and hoped for the best.

For the next day and a half, I drove Larry's car from New Mexico to Arlington, Va. Over that 36-hour stretch, I never turned off the car, not even while filling up the gas tank or getting a quick bite to eat. By the time I reached Arlington, it was very early in the morning and I was dead tired. I also was in the middle of a major rainstorm, making it hard to locate the street where I was going to leave his car. So I turned into a 7-Eleven to ask for directions and, being totally exhausted, I unconsciously turned off the engine. Then, just as the mechanic in New Mexico had warned me, the car would not start again—less than two miles from my destination! Since it was raining like hell, I got something to eat and slept in the 7-Eleven parking lot.

The next day I had Larry's car towed to the house that he was going to rent, and I never saw it again. Larry was very apologetic, and I made him treat me to a couple of well-deserved beers when he arrived in D.C.

**BILL CARPENTER '75**

Kailua, Hawaii

### A Question of Honor

I matriculated at Occidental as a freshman in fall 1966. Never graduated, though. The Vietnam War pretty much filled my mental horizon in those days; classes and such were about the last thing on my mind. By November 1969 I was a war expat in Copenhagen, Denmark, where I lived for the next five years.

Three years ago I visited Oxy with Paul Krier '70, my old Bell-Young roommate. We walked around campus, which was unfortunately deserted. We must have blundered into spring break. Bell-Young was deep into a major renovation, so we didn't get to go inside and have a few laughs. Even worse, the Bucket was closed down for cleaning.

Later on I chatted briefly with the gal working checkout in the bookstore. She was a junior, and I mentioned that I went to Oxy back in the latter '60s, but only did two years. "Oh ... back in the wild days!" said she. I grinned and confirmed as much. I was impressed that she knew, right away, that those were indeed some unusual times.

I'm sorry I didn't ask her the question that has prompted this letter: What happened to the honor system? Perusing the College website, the honor system gets no mention, but it was a prominent feature of any Oxy literature discussing campus life back in my day. It was also a significant attraction for me personally. I liked the idea of being among people who presumably felt that was the way to live. Seems to me it worked OK. Or maybe it did start to crumble under the severe pressure of some nasty psychoactive drugs and general social upheaval.

But how do you "give up" an honor system? What do you replace it with?

**PETER H. FRASER '70**

Henderson, N.Y.

### Failure to Communicate

After reading the angrily cryptic letter from Rosemary (Wesley) Hines '76 ("Revisionist Nonsense," Spring), the first thing that popped into my mind was a statement made by Professor Raymond McKelvey around 1962-63, with respect to a person and situation I won't detail here. He said that the situation marked "the failure of a liberal education." I am thinking that Hines's world view marks the failure of a liberal education.

**SUZANNE SPEAKMAN AKIYAMA '65**

Tokyo

# OCCIDENTAL

Volume 33, Number 3, Summer 2011

## OCCIDENTAL COLLEGE

**Jonathan Veitch**  
President

**Jorge Gonzalez**  
Vice President for Academic Affairs  
and Dean of the College

**Dennis A. Collins**  
Senior Vice President for  
Institutional Advancement and External Relations

**Barbara Avery**  
Vice President for Student Affairs  
and Dean of Students

**Vince Cuseo**  
Vice President of Admission and Financial Aid

**Jim Tranquada**  
Director of Communications

## EDITORIAL STAFF

**Dick Anderson**  
Editor

**Samantha B. Bonar '90**  
**Rhea R. Borja**  
Contributing Writers

**Marc Campos**  
Contributing Photographer

**Marsha Inouye**  
Web Editor

**Gail (Schulman) Ginell '79**  
Class Notes Editor

**Claudia SanSoucie**  
Design

**Diversified Litho Services**  
Printing

## OCCIDENTAL MAGAZINE

Published quarterly by Occidental College  
Los Angeles CA 90041-3314  
[www.oxy.edu](http://www.oxy.edu)

### To contact *Occidental Magazine*

By phone: 323-259-2679

By fax: 323-341-4967

By email: [oxymag@oxy.edu](mailto:oxymag@oxy.edu)

By mail: Occidental College  
Office of Communications F-36  
1600 Campus Road  
Los Angeles CA 90041-3314

All letters should include the author's name, address, and daytime telephone number. Letters selected for publication may be edited for length, content, and style.

Printed on recycled paper



Photos by Marc Campos

# Power Launch

Human rights advocate and White House insider Samantha Power sends the Class of 2011 into the world with five essential life lessons

**LEFT:** “You’re graduating at a time when history is on the move in a once-in-a-lifetime kind of way,” said Samantha Power, who has helped shape U.S. response to the popular uprisings sweeping the Arab world. “What is happening in the region is a work in progress. It’s fragile, it’s scary, it’s hopeful, and it’s immensely brave.”  
**RIGHT:** Psychology major Noel Hollowell of Sun Valley roars.  
**BELOW:** Economics majors Oliver Morfin (Santa Ana) and Maria Santoyo-Borjas (Downey) show off the fruits of their labor.



**D**RAWING ON her White House experience and using illustrations from her own life, author, Harvard professor, and human rights advocate Samantha Power—currently special assistant to President Barack Obama ’83 and senior director for multilateral affairs and human rights for the National Security Council—offered the 452 graduates of the Occidental Class of 2011 five lessons for making a difference in the world in her Commencement speech May 15.

**1. Know something about something.** “You’ve laid the perfect foundation on which to launch your life,” Power said. “But going forward you have to build on that base and add knowledge. ... The more you continue to learn, the more ready you will be to take advantage of the opportunities that creep up on you.”

**2. Don’t compare your insides to someone’s outsides.** As a new White House staffer in 2009, Power got lost on her way to the Oval Office and was late to her first meeting with the president. “Every one of my colleagues has told me a version of the story I’ve just told you. ... Life is not about mastering uncertainty, it’s about channeling it.”

**3. Know that failure is a sign of profound success.** “One of the greatest dangers of life after college is making certainty of success a prerequisite of starting something new. ... I can say from experience that in fact failure is not fun, and you can be forgiven for failing in your enthusiasm. However, failing to fail is a sign that you aren’t yet testing the limits of what you’re capable of.”

**4. Don’t script it—live it.** “You have three tools that will carry you if you listen to

them: your compass, your values, and your gut. It turns out if [they] don’t like what you end up doing, I promise you they will not keep quiet. If you start to feel that tug, try to expose yourself to places, issues, and people outside your comfort zone. Try, if you can, to remember the sense of potential you feel today. Try to remember the millions of people who would give anything to have the kind of college experience you have had.”

**5. In whatever you do, try to be fully present.** “You have to be all in. This means leaving your technology behind occasionally, and listening to a friend without half of your brain being preoccupied with longing for the red light on your Blackberry.”

To read the full text of Power’s Commencement remarks, visit Occidental online at <http://www.oxy.edu/x11379.xml>. □

**BELOW:** Movindri Reddy, associate professor of diplomacy and world affairs and one of four faculty marshals, poses with her son, Akasham Pace (religious studies). **RIGHT:** Confetti rains on the Class of 2011 to end the ceremony.



**RIGHT:** Morgan Maddoux (English and comparative literary studies) and Ross Arias (art history and visual arts), both of Albuquerque, N.M., and Alexa Landazuri (psychology, Oakland) share a photo opportunity in the Quad following the Commencement ceremony. Best wishes to all our new grads.



**TOP:** Sarah Sharpe (psychology, Studio City) and Fatema Syed (diplomacy and world affairs, Los Angeles) share an unguarded moment with the paparazzi. **ABOVE:** Family and friends of Warren Logan (urban and environmental policy, San Diego) cheer as he crosses the stage.

**ABOVE:** Jacob Berry (urban and environmental policy, San Francisco) gets a face full of confetti from President Jonathan Veitch—payback for dumping a bucket of water on Veitch following Friday morning's rehearsal.

**RIGHT:** The Rev. Noriaki Ito '71 of Los Angeles, center, who retired this spring after 25 years as Buddhist adviser at Oxy, poses with wife Janet, daughters Kisa '11 (group language) and Mika '06, and Mika's boyfriend, Byron Yamada. **FAR RIGHT:** Vedette Philip (Asian studies, the Bronx, N.Y.) jubilantly exits the Bowl with her degree.



**ABOVE:** Dwight Hobbs (diplomacy and world affairs, Menlo Park) struts off the podium, diploma in hand. **LEFT:** Veitch poses with Occidental's five honorary degree recipients at the Annenberg President's House prior to the ceremony. Honorary doctorates were presented to, from left, Henry Tang, chief secretary for Administration of Hong Kong; Samantha Power; Wahid Hamid '82, business executive and vice chair of the American Pakistan Foundation; John Gray, recently retired president and CEO of the Autry National Center; and Jean-Lou Chameau, president of Caltech.



# Paths of Glory

A joyous celebration and historic ceremony honor the life and legacy of **Jack Kemp '57**

PHOTOS BY MARC CAMPOS & DENNIS DAVIS

**J**ACK KEMP '57, IN THE WORDS of Occidental President Jonathan Veitch, is “the epitome of the well-rounded graduate Oxy strives to produce ... a man who fought for his intellectual principles as fiercely and effectively as he did for yardage on the football field.” So it only seemed fitting that in a joyous and affectionate celebration of the life and career of Kemp, Occidental unveiled a bronze statue of the famed pro quarterback on Patterson Field on April 29.

But the late-afternoon ceremony under a tent on the 50-yard line also featured a surprise for Kemp’s widow, Joanne Main Kemp '58; children Jeff, Jimmy, and Judith Kemp; and the more than three dozen Kemp and Main family members in attendance: an announcement that the Occidental Board of Trustees had voted to name the College’s first and oldest athletic facility Jack Kemp Stadium.

“This is an incredible experience,” Joanne Kemp told the outdoor gathering of

more than 300, which also included longtime friend Rep. Dan Lungren, nearly three dozen members of Alpha Tau Omega fraternity, and the entire Oxy football team. “To have all of you family members, college friends, and alumni here is a joy and pleasure.”

The program was emceed by Kemp’s ATO brother, Mike Quint '58, who introduced



Jack and Joanne Kemp at Oxy after a History of Civilization class. Other speakers included brother Dick Kemp '62 and lifelong friends and Oxy teammates Jim Mora '57 and Doug Gerhart '58. They remembered Kemp (who died in May 2009) as a player who beat the odds to make it in the pros and as a

scholar with a thirst for arts and history.

“For a player from a small school like Oxy, the chances of making in the pros are almost nil,” said Mora, Kemp’s No. 1 receiver at Oxy. The odds were even greater for a Division III quarterback who didn’t start a college game in that position until his junior year. Kemp played on Oxy teams that were “OK—nothing special,” Mora added. “But

**OPPOSITE PAGE:** Joanne Main Kemp '58 stands in front of the newly unveiled Jack Kemp Stadium sign with nearly three dozen Alpha Tau Omega brothers. Jack pledged the fraternity as a freshman at Occidental.

**RIGHT:** Jack Kemp Foundation president Jimmy Kemp and wife Susan and their four sons—Benji, 7, left, Jonah, 12, Marco, 10, and Tommy, 4—pose with the bronze statue of Kemp (also inset, opposite page), which is the handiwork of sculptor Ramon Velazco.

**BELOW:** "This is like getting to step into history, but it's alive," Jeff Kemp said of exploring his parents' old stomping grounds at Oxy. In one of their final conversations, Jack Kemp '57 counseled his oldest son to "Remember your talent and remember the difference you can make in this world."



**ABOVE:** Before Jack Kemp and Jim Mora '57 became teammates at Oxy, "I sacked him a few times in high school," the veteran NFL coach said.



**ABOVE:** "I used to watch Jack fall back 55 yards to get a 5-yard pass on this field," younger brother Dick Kemp '62 recalled with a smile.



Jack always had the desire to be a professional football player, and the confidence to do it."

"Whatever he wanted to do, Jack was focused," added Gerhart, who called Kemp the most inspirational person in his life, after his father. "It was almost as if he willed something to happen."

In paying tribute to Kemp the statesman at a gala dinner in Samuelson Pavilion following the field ceremony, entrepreneur and former FCC chairman Dennis Patrick '73 called him a man of ideas and a contrarian with the intellectual courage to follow those ideas wherever they led, regardless of the prevailing wisdom or political orthodoxy. "It is in this realm of ideas and how we approach them that Jack's example finds the greatest congruence with the institution whose grounds will now be graced with one of his memorials," said Patrick, now chairman of National Geographic Ventures. "It is no coincidence that Jack began his career at Oxy. ... His willingness to explore alternative ideas, to debate them with rigor but without rancor, was in the best tradition of the liberal arts and of Occidental." (For the text of Patrick's remarks, visit <http://www.oxy.edu/x11362.xml>.)



**ABOVE:** Dennis Patrick '73, Joanne Main Kemp '58, and President Jonathan Veitch, who called Jack Kemp "the most accomplished graduate of Occidental College."

**LEFT:** The Kemp family reacts to the unveiling of the Jack Kemp Stadium signage. **BELOW:** "If Jack were here today, the first thing he would say is, 'You made my biceps too small,'" joked former teammate and NFL coach Doug Gerhart '58.

"We also honor Jack Kemp because we want to make sure that everyone knows that [Occidental] is committed to the full range of political opinion," Veitch added at the dinner. "We believe strongly that you cannot know your own mind unless you are exposed to ideas from across the political spectrum."

Kemp's success on the playing field and in the political arena have been well documented in the pages of *Occidental* ("American Dreamer," Summer 2009), but for those who want to know more about the legacy of Jack Kemp, consider the words of Mora to the Patterson Field audience: "Get on the Google and check out the guy's resume." □





## Newsmakers



■ **Jennifer Logan, Bruno Louchouarn, and Andre Myers** of the music department caught the ears of the Oxy campus this spring with their original compositions, which now ring every 15 minutes in place of the Westminster chimes on the Johnson Student Center carillon bells. The new pieces “carry an element of surprise, signaling that things are going on here at Occidental, things that are out of the ordinary,” President Jonathan Veitch said at Founders Day on April 12. <http://www.oxy.edu/x11332.xml>

■ **Nine Oxy graduates have won Fulbright scholarships** to work and study abroad, with destinations from Argentina, Brazil, and Chile to Japan, Jordan, and Spain. The group includes 2011 classmates Alison Caditz (a Spanish and English and comparative literary studies double major from Mercer Island, Wash.), Marzieh Goudarzi (diplomacy and world affairs; Los Angeles), Michele Kanemori (biochemistry; Wahiawa, Hawaii), and Vasti Mejia (politics; Riverside); 2010 graduates Katherine Allen (critical theory and social justice; Exeter, Pa.), Julia Bleckner (DWA; Oakland), Ana Chamberlain (DWA; Santa Fe, N.M.), and Chandrika Francis (urban and environmental policy; Oakland); and Trevor Fay '09 (American studies; Pasadena). Forty-three Occidental students and alumni have won Fulbrights since 2003. <http://www.oxy.edu/x11215.xml>



■ **Kelly Young '11**, a critical theory and social justice major from San Bruno, finished her collegiate career as a two-time 2011 All-American in the hammer throw and shot put. Young finished eighth in the hammer throw with a toss of 172'10" (52.68 meters), more than 7 feet farther than her winning toss in the Southern California Intercollegiate Athletic Conference championships. She is the first woman to hold Oxy records in all four throwing events. <http://www.oxy.edu/x11383.xml>

## Fo Shizzle!

# The Doggfather Rocks the Bowl

“OCCIDENTAL COLLEGE: DOES ANYBODY know my name?” So asked Spring Fest headliner Calvin Broadus, better known to the thousands who flocked to Remsen Bird Hillside Theater on April 2 by his stage moniker. As Mike Kang '14 of Rancho Palos Verdes tweeted earlier that day, “Snoop Dogg at Oxy tonight. Sorta kinda really pumped.”

The 39-year-old rapper (dubbed “the aging pioneer of G-funk” by *Occidental Weekly* writer Evan Carter '12) came straight to campus from being slimed on the Nickelodeon Kids' Choice Awards earlier that night. His much ballyhooed Oxy appearance proved to be a major draw for GOLD alumni, with large numbers of recent graduates migrating to the Bowl for the first time since their own Commencement ceremonies. In the words of Johanna (Lowrey) Marcelino '03, “It was so funny to see our group singing along at the top of our lungs and the students around us having no idea what the songs were. I felt particularly old when Snoop gave a shout-out to Tupac, and I realized some of the students weren't even born yet when Tupac was killed.” (Shakur, in fact, died in 1996, but we get your drift.)



Bow wow wow,  
yippy yo yippy yay.

All photos (this page) by Marc Campos

Page 9: Wade and Luque by Marc Campos; Colbert by Scott Gries/PictureGroup; Brooks and Myhren by Dennis Drenner; Garner by David Roberts; Montone by Max S. Gerber; Steinkellner courtesy Cheri Steinkellner '77; rugby by Patricia Guarino/Focus on Sports

## Notable/Quotable



“There’s nothing unusual about the sexualization of young girls in America. I don’t know why this resonated more.”

—Lisa Wade

assistant sociology professor, whose *Sociological Images* blog post about Abercrombie & Fitch’s “Ashley” padded bikini top for prepubescent girls prompted the retailer to remove the product from its website.

<http://www.oxy.edu/x11291.xml>

“Yes! Release his Occidental records! Release his high school records! Why won’t Barack Obama release his elementary school report cards? ... Did he bring gum to class? And if so, did he bring enough for everyone?”

—Steven Colbert

on “The Colbert Report” April 27, responding to Donald Trump’s call for the president, after releasing his long-form birth certificate, to share his transcripts.

<http://tinyurl.com/42kgf98>



“We made the choice years ago to win. We’ve learned that this takes a lot of time and hard work.”

—Jun Luge ’98 M’99

Muscatel Middle School science teacher, whose 15-student Science Olympiad team won its seventh regional championship since 2005 at Oxy in February and placed fourth in the national competition in Madison, Wis., in May.

<http://www.oxy.edu/x11293.xml>

## Following Up: What’s New Since We Talked to You?



Brooks



Garner



Montone



Myhren



Steinkellner

FROM TIME TO TIME, WE LIKE TO CATCH UP WITH ALUMNI AND VISITORS to the College whose stories have graced the pages of *Occidental Magazine*. In recent months, it seems, there’s been more activity than usual. Last year’s Commencement speaker, *New York Times* columnist David Brooks (Spring 2010), published *The Social Animal: The Hidden Sources of Love, Character, and Achievement* (Random House; \$27) in March. Producer Todd Garner ’88 (Spring 2001) reteams with his *Paul Blart, Mall Cop* star Kevin James for *Zookeeper*, which hits theaters July 8. The White Stripes may have parted ways, but music attorney/manager Ian Montone ’89 (Spring 2004) is keeping busy with Foster the People, whose buzzworthy debut album, *Torches*, was released May 23. Advertising whiz Tor Myhren ’94 (Fall 2009) was promoted to president of Grey New York last December, and became a dad in April with the arrival of a daughter, Reika. (A future E-Trade star in the making?) And writer Cheri (Eichen) Steinkellner ’77 made waves on Broadway in April with *Sister Act: The Musical*, which snagged five Tony nominations, including Steinkellner’s first (with husband Bill and Douglas Carter Beane) for Best Book of a Musical. Amen to that!

## Numerology

# 7

New members appointed to the Occidental Board of Trustees. The group includes Peter Adamson ’84, money manager for Oprah Winfrey; David H.

Anderson ’63, attorney, author, and ecotourism company founder/president; Louise Edgerton ’67, secretary-treasurer and director of the Edgerton Foundation;

Barbara Kemp, vice president of the Scarsdale Public School Board and retired Manhattan prosecutor; Paul Rubin

’75, veteran pharmaceutical and biotechnology executive; Rick Rugani ’75, retired independent financial adviser;

and Janette Sadik-Khan ’82, commissioner of the New York City Department of Transportation.

<http://www.oxy.edu/x11167.xml>

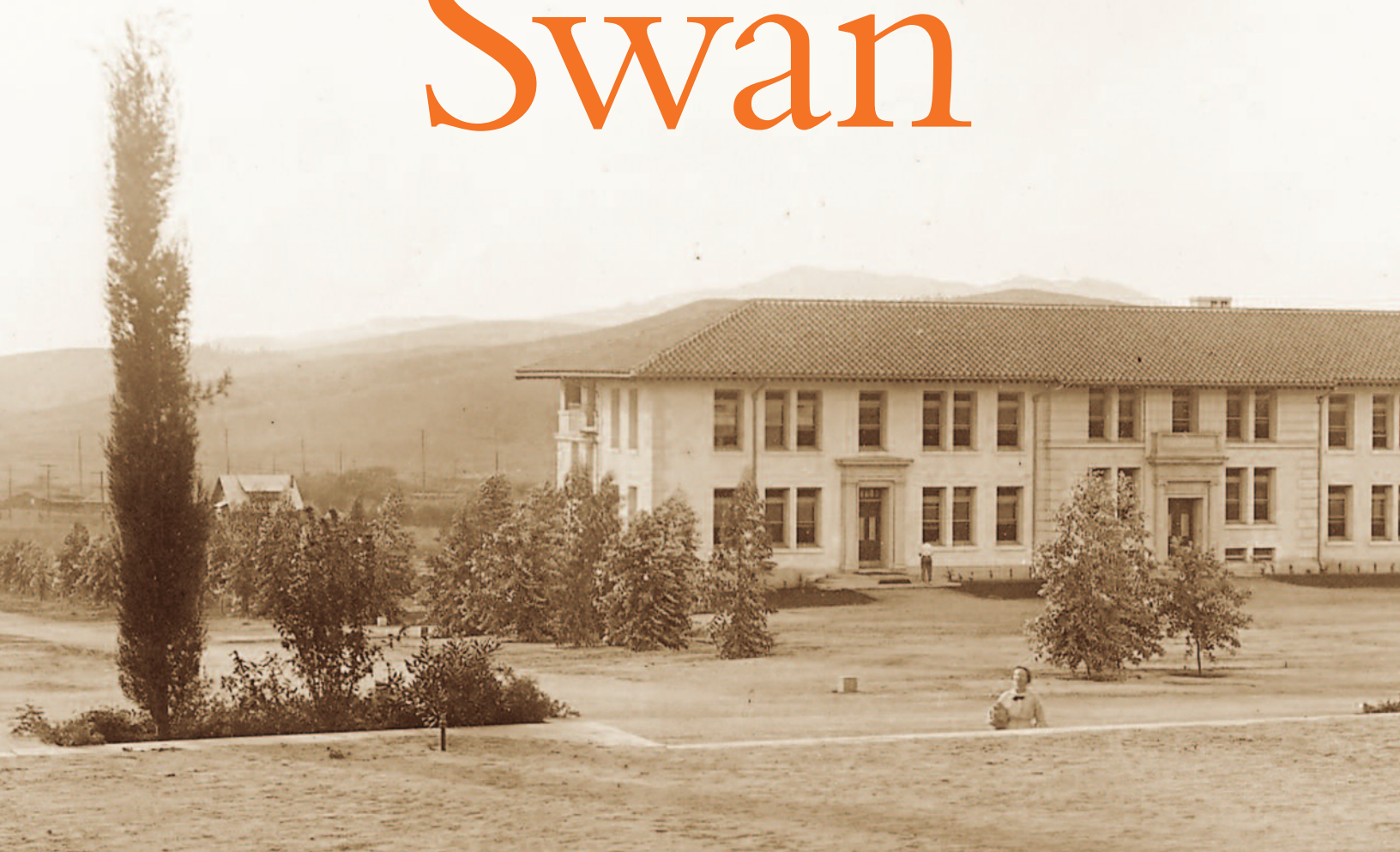


# 1965

Year of the founding of the Occidental men’s rugby team, the College’s oldest club sport. Under first-year coach Jeremy Castro ’99, the Tigers went 7-0 in the regular season to capture the Southern California championship. Advancing to the National Small College Rugby Organization National Championship in Virginia Beach, the squad (including Mitchell Grummon ’11, center, and Joey “Unicorn” Maloney ’13) downed Ithaca College, 18-5, in the April 30 semifinal before succumbing to Longwood University, 36-27, in the May 1 title game.

<http://www.oxy.edu/x11220.xml>

# Evolution of Swan



Swan Hall “represented a high point in dormitory design” at the time of its construction, Robert Glass Cleland Professor of American History Emeritus Andrew Rolle ’43 wrote in 1987.

**RIGHT:** Swan Hall as it looked (l-r) in 1923, 1941, and 1945.

**BELOW:** Swan Hall in 1915.

Archival photos courtesy Occidental College Special Collections



The College’s oldest residence hall, converted to faculty office space in the 1960s, is undergoing a dramatic renovation and expansion. But the stories inside these walls—of pigeons, pranks, even presidential poetry—will endure

By DICK ANDERSON

W

HEN CHICAGO FLOUR MILL MAGNATE James B. Swan married his late brother Dewitt’s widow, Frances B. Swan, in January 1897 at the Lexington Hotel in Chicago—with Dewitt and James’s brother, Rev. William Swan, officiating—news of Frances’s nuptials took her hometown of Scranton, Pa., by surprise. Well known for her civic work as the sole female director of the city’s Board of Poor (“She was quick to grasp the routine and methods of the board and asked no favors on account of her sex from fellow members,” *The Scranton Tribune* reported in 1897), Frances soon after resigned her post to oversee the couple’s move to a more favorable climate, in an attempt to restore James’s health, which had been compromised by pneumonia.

Even while getting over the loss of her only daughter in 1898 (Carrie, 19, was killed instantly after being thrown by a horse while riding in Pasadena), Frances pushed ahead with plans to build a mansion in Pasadena at 515 W. Colorado Street. Designed by the architectural firm of Greene & Greene (of later Gamble House fame), Torrington Place would be her home for more than three decades to follow—but James never fully recovered, dying at age 57 on Nov. 23, 1900. Following his death, Frances, 44, remained a



Three phases of Swan Hall: pre-construction, 2009; under construction, June 2011; and an architect’s rendering of the renovated and expanded structure.

Photos by Marc Campos (2009) and Kevin Burke (2011)

## Swan in the Early '60s

# Sleeping Porches, Wall Ball, and the Magic Pay Phone

In “The Saga of a Dying Swan,” published in the Spring 1962 issue of *Fang*, Don Sumner '64 blows the lid off “an until-now-respected campus institution—Swan Hall.” His exposé details, tongue firmly in ink, the uneasy coexistence of professors and students as Swan made the multi-year transition from dormitory to office and classroom space.

“The 1961-62 school year was the next-to-last year that students lived in Swan Hall,” Sumner explains. “The faculty had the North end, and we still occupied the Central and South. In 1962, we did a lot of stuff.” Here, he shares some of the highlights—and, in the passages that follow, brothers Dave Roberson '63 and Donnie Roberson '65 share their own Swan-centric anecdotes that go a long way toward explaining the magic of Swan, and the musical truths of Dion and the Belmonts.

WE HAD QUITE A CREW IN THE CENTRAL section. In fact, we elected everyone in the Central Section to be dorm president in an attempt to “pack” the Men’s Residence Council. We could certainly get our way with a clear majority of the votes. Dean Culley, of course, put a stop to this in his usual charming way.

The Central Section was the de facto headquarters for *Fang*. If you couldn’t find editor Terry Gilliam '62, your patience would be rewarded if you showed up in the lounge when “Soupy Sales” was on. (Less reliable was his attendance for “Rocky and Bullwinkle.”)

We started our Central Section ski trip, which survives to this day (even our “mascot,” Susan Boyle '64, still shows up whenever possible). We eagerly supported Oxy athletics and were really into football and track and field. We were disappointed that the faculty in the North end never appointed an ambassador or apologized for the takeover of the North.

The third floor had sleeping porches facing Rush Gymnasium. These were three-walled rooms (about 12 by 4 feet in diameter) with no heater. The fourth wall was open to

the atmosphere—whatever Mother Nature dealt was what we got!

By 1963, only Swan South remained a dorm. We still had a lot of fun, but 1962 was truly the “golden year.”—*Don Sumner '64*

I LIVED IN SWAN HALL FOR TWO YEARS, FROM 1960 TO 1962, but one benefit of living there during the 1960-61 school year was that telephone calls were free to residents. How could this be? Rumor had it that a nephew of the founder of Pacific Bell lived in Swan as an Oxy student and had a pay phone installed on the lower level. It was a normal wall-mounted pay phone accepting quarters, dimes, and nickels. The coin return chute was left wide open, however, allowing access to the inner mechanisms of the phone by sneaky college students.

A wire coat hanger was crafted in shape and style to match engineered parts from drawings left behind by the Pac Bell nephew. This device was inserted into the coin return chute allowing the same coin to be inserted, retrieved, and deposited again.

Calls were not technically free, but a dexterous dialer could make a \$10 call for 10 cents. Operators could count the coins going in but also could detect coins coming out. The trick was to catch the coin coming out of the coin return before it hit the metal chute. Swan residents became quite good at this.

Our girlfriends, old buddies back home, and parents were happy to hear regularly from the boys of Swan Hall, who spared no expense to stay in touch. The record for long-distance calls was set calling an Oxy student spending a few months in Europe. It is my recollection that a single quarter was sent through the Swan Hall pay phone more than 80 times!—*Dave Roberson '63*

I SHARED A ROOM IN SWAN HALL IN the 1962-63 school year with Tom Noble '66, a teammate on the Oxy football team. On balmy evenings residents played a Swan Hall version of racquetball that we called wall ball. Using broken wood bats from the baseball team and a tennis ball, the Quad side of Swan Hall became a backboard. Points were scored by outmaneuvering your opponent. Penalties were assessed for hitting a window or a student leaving the building.

At the end of every wall ball game we all looked up into the Eagle Rock sky and sang the hit song by Dion and the Belmonts:

*“Each night I ask the stars up above  
Why must I be a teenager in love?”*

Indoor bike races were also popular. We laid out a course inside Swan and did time trials. The trick was to ride down the halls

and up and down the stairs without falling off the bike—great fun on rainy days or to kill time waiting for “The Soupy Sales Show.”

That spring, our room became a base of operations for staging TGIF keg parties with beer purchased from Burt’s Liquor Store on York Boulevard. Leftover suds were shared with other Swan Hall residents. We tried to stay in shape during the off-season

doing 16-ounce arm curls.

That’s what I recall about Swan Hall sports almost 50 years ago. Oh yeah, and that my grade point average dipped below 2.0 that year, and that my financial aid package was threatened. Thankfully, the Swan Hall remodeling project of 1963-64 caused me to relocate to the Training Quarters (TQ) below the Patterson Field bleachers. My grades rebounded once I moved there, thanks to the influence of roommates TK Scanlan '65 and Bob Black '64 (Appreciation, page 56), two older and wiser jocks.—*Donnie Roberson '65*

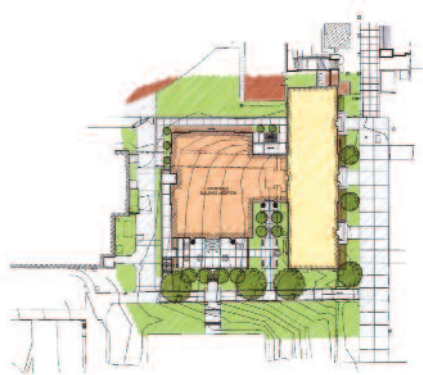
Photo by Kevin Burke



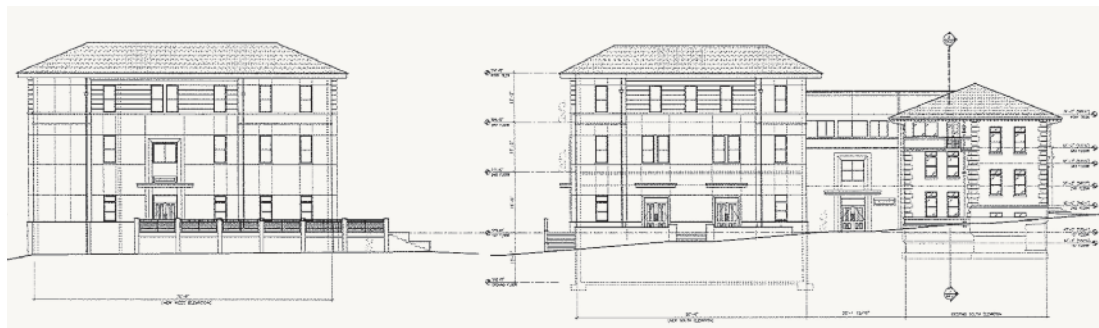
**BELOW:** A site plan for Swan Hall shows the new addition (in light brown) in relation to the current structure (in light yellow). Sitting prominently at the main entrance to campus, the renovated Swan will bring new definition to the College's gateway by creating a visual anchor in harmony with Oxy's architectural heritage.



Illustrations (pages 11, 13, and 15) courtesy Brian R. Bloom



**ABOVE:** An exterior rendering of the main entry to the new three-story, 22,500-square-foot addition to Swan Hall. **LEFT:** The new wing will maintain the integrity and aesthetic of Myron Hunt's original building while creating much-needed faculty office space and common areas. **BELOW:** A courtyard/faculty terrace will provide an open-air gathering space for dining and socializing.



dynamic figure in local church and social circles, and a \$50,000 gift to Occidental's Quarter Centennial Fund in her husband's memory would build a cornerstone of the College's new Eagle Rock campus and keep the name of James B. Swan alive for perpetuity. (Upon her own death in 1933, Frances left a \$2,000 endowment to Oxy in memory of Carrie, "to be used for the upkeep of Swan Hall.")

As much as any building on campus, Swan Hall has adapted to suit the needs of the College over the last 97 years. Conceived as a men's dormitory, Swan Hall was the last of the first three original buildings designed by Myron Hunt and partner Elmer Grey, alongside Fowler (home to the sciences) and Johnson (a "hall of letters") and constructed between 1912 and 1914. From March to June 1945, it even accommodated women for a semester (including Carol Edgecomb Brown '46, ASOC's first female president).

In the building boom that ushered in the 1960-61 academic year with the expanded



Booth Music and Speech Center, Norris Hall of Science including Jorgensen Laboratories and Mosher Lecture Halls, and a renovated and modernized Fowler Hall, Swan Hall North was converted into faculty offices and seminar rooms, with the other two sections soon to follow. Costing around \$100,000, the remodeling "made it possible to provide individual office space for nearly all of the faculty, and this factor alone gave a great boost to faculty morale," President Arthur G. Coons '20 wrote in a report published in October 1961.

Half a century later, Swan Hall is preparing to enter its third major incarnation. Slated for completion and occupancy in fall 2012, the retooled 16,340-square-foot Swan and an approximately 22,500-square-foot wing will accommodate six academic departments that collectively account for 40 percent of all Oxy majors: American studies, English and comparative literary studies, history, politics, psychology, and sociology. Features of the new addition include much-needed faculty offices and administrative

# Spontaneous Conversations and Uninvited Inhabitants

THE “ECCENTRICITIES” OF SWAN HALL, to borrow a word from Bob Winter, are many, and the architectural quirks that some faculty members find endearing—the split-level design, the labyrinthian interiors—are the very same things that others won’t miss at all. We asked a handful of Oxy faculty (who have been working out of trailers for a year now) to share their memories of, and hopes for, their once and future home.

## Will you miss anything about the old Swan?

**Roger Boesche**, *Professor of Politics and Arthur G. Coons Distinguished Professor of the History of Ideas*: Yes—that there were places where faculty and students could gather for spontaneous conversation, such as the stairwell right by my office.

**John Swift**, *Professor of English and Comparative Literary Studies*: Quite a lot: the luxurious bookshelf space of my old office, enough to allow me to maintain a genuine working library; the aesthetic pleasure of coming to work every day through the Swan North door (which I don’t think is superior to the other two doors opening on the Quad—I like Myron Hunt’s graceful buildings generally); and the delight with which alumni would recall the building’s quirkiness (and that of its residents) as they re-encountered and re-navigated its interior mazes.

**Arthé Anthony**, *Professor of American Studies*: Although I had a spacious office, there is nothing that I will miss about the old Swan Hall. It was so poorly designed that even I often had trouble locating offices in a building that I had inhabited for more than 30 years. Now students won’t be constantly poking their noses in my office door asking for directions, which were hard to give. I just wished them luck!

## What are you anticipating most about the new Swan?

**Swift**: Leaving the trailers, I suppose. And the handicapped access and (I hope) fairly uniform heat and air conditioning will be nice.

**When I arrived at Occidental in 1963** as Professor of the History of Ideas, Swan Hall had been remodeled for offices and classrooms. I was given an office in North Swan near the history of civilization department, of which I became chair in 1964. When I was finally embedded in the history department, my office was on the top floor of South Swan. There I spent many happy days enjoying the view of the chapel and familiarizing myself with Swan’s many eccentricities.

Not the least of these was the pigeon problem. Outside one of the windows in my office was a tiny balcony. I never knew its purpose. It was too small for anyone to use. But it did have an iron railing on which the campus pigeons liked to sit and relieve themselves, leaving everything covered with a white pargé that was anything but charming. The pigeons also had found an opening that led into the attic and into a mysterious hollow column that stood at the outer wall in my office. I could hear them scratching and assumed that they were laying eggs. When students came to see me, they were often unnerved by the noise. Charlene Liebau, then the director of admission, visited me one day, and when she heard the racket, she exclaimed, “Bob, you have problems!”

I think that she was referring to the sound and not the smell. Little did I realize that the pigeons were in death throes, dying because they were too stupid to find a way out. A worse mess was in the attic as poor Wellington Chan found out when, after I had retired, he took over my office and one day opened the door and found a mound of dead pigeons on the floor. Now Swan has been gutted, and hopefully the pigeon menace has been removed. We can’t leave it to the campus falcons.—**Robert W. Winter**

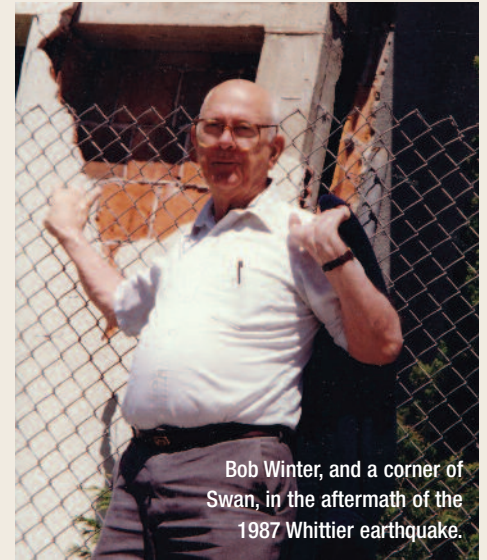
■ For a video of Winter’s personal Swan Hall history, pigeons and all, visit [www.oxy.edu/Winter.xml](http://www.oxy.edu/Winter.xml).

**Anthony**: I am looking forward to being in a much, much better work environment than the old Swan Hall provided. There should also be more bathrooms that are easy to get to. In addition, we won’t have to worry about hitting someone in the face when we open doors in the hallways.

## Any memories specific to your time in Swan?

**Swift**: 1) Occasional floods on the lowest level; I remember one colleague’s comic book collection spread out to dry after a particularly bad one in the mid-1980s. 2) The families of skunks who lived and died in the crawl space below, lending an unmistakable quality to visits to the copy machine in lower Middle Swan. 3) An owl decoy hung under the eaves as a scarecrow in the 1990s, in a futile attempt to drive off populations of pigeons whose droppings produced a fine dust in the ventila-

Photo by Don Goldberg/courtesy Robert W. Winter



Bob Winter, and a corner of Swan, in the aftermath of the 1987 Whittier earthquake.

tion of the uppermost offices. Perhaps it did not work because it was hung upside down and just looked ridiculous to the pigeons.

**Dan Fineman**, *Professor of ECLS*: I worked in the old Swan 34 years. My first office was in the basement, about 9x9 feet with barred windows. Following the seismic safety report, the residents were a tad alarmed about the “liquefaction zone” beneath the building, but less so after the Northridge quake—only one corner fell off! Once I broke my back on the slick stairs after a rain, and Bob Ryf, our sometime dean, was kind enough to rub my shoulder and pat my hand while we waited for the ambulance. I got my last office in 1987, when Professor Don Adams retired. He was very tall, and I am not. Still, I left the mirror where he had placed it: I could only see the top of my head, but my hair is my best feature.



spaces, seminar rooms, and psychology laboratories. Funded by bonds, private grants, individual and estate gifts, and foundation support, the \$19.9-million project represents President Jonathan Veitch's highest capital priority, "and the substance of Occidental's mission to serve a gifted, diverse group of students." The College is still actively raising money to meet the full cost of the project.

As developed by architect Brian R. Bloom, who renovated Erdman and Wylie residence halls in 2008, the new Swan retains the original exterior fabric of Myron Hunt's design, but resolves the architectural quirks—the offset floors, the converted sleeping porches and storage spaces that pass for faculty offices, the ADA and seismic inadequacies—that have made the old Swan obsolete. "It really was an awkward space," says Arthé Anthony, professor of American studies.

Even so, the history of Occidental would be incomplete without the legacy of Swan Hall. Before moving into the ATO House, Jack Kemp '57 and Jim Mora '57 were freshman roommates in Swan. Terry Gilliam '62 and his Fang cohorts lorded over Swan Middle (or as they called it, "the Central Section") during his four years at Oxy. As a sophomore, Barack Obama '83 flexed his creative writing muscles in a English class taught by assistant professor David James that met in Swan North 200.

The prospect of a new, improved Swan bodes well for future interactions, fostering faculty-student dialogue in lounge areas and "leading to higher grades and faculty bliss," as facilities project manager John Mortl joked in response in February to a question from *Occidental Weekly* reporter Kaitlyn Reeser '14. "Too lofty," he added—but we suspect that Frances and James Swan would approve. □



**TOP LEFT:** Construction work progresses on a cloudy day. **TOP RIGHT:** The framework of the new wing shows its proximity to Alumni Gym and Patterson Field. **ABOVE LEFT:** First-floor plans for the combined structure. **ABOVE RIGHT:** The hollered-out remains of the old interior. **LEFT:** It's a steep drop from the Swan Middle entrance inside the building. Builders will restore and reuse the roof system, windows and frames, exterior doors, and decorative ironwork.

**RIGHT:** A view of the south side of Swan in early June with the jacarandas in bloom. Construction work to date has included abatement, interior demolition, excavation and waterproofing of the foundation. The basement walls of the new addition were poured in mid-June. As designed by Brian Bloom, the renovation and new construction will include extensive landscaping with drought-tolerant plants, grasses, and trees.





Oxy faculty embrace the opportunity to utilize the College's location with an urban curriculum that sends students out into the city

# L.A. 101

By JIM TRANQUADA  
Photos by MARC CAMPOS



**W**HEN AMY LYFORD'S TURN came to teach the annual departmental seminar this fall, the associate professor of art history and visual arts didn't want to lecture from a book. She saw instead an opportunity to get her students out of the classroom and into the city, where more than 50 museums and other cultural institutions will be participating in Pacific Standard Time, an unprecedented series of collaborative exhibitions chronicling the post-war art movement in Los Angeles that opens in October.

"What better way to get students engaged in their first research project than to get them out into the city seeing actual art, working in actual archives with material that is usually hidden away, and making connections between all of these things?" Lyford says of her new class, Art in Los Angeles, 1945-80. "We're in this city with these amazing resources. Why not jump into a couple of vans and take advantage of them?"

Occidental faculty have long taken advantage of the College's location for everything from geology field trips to developing

better techniques of teaching math in high school. But this coming year will see a dramatic increase in such opportunities, with nine new courses in art, literature, history, education, sociology, architecture, and urban planning that will take students out into museums, archives, local schools, neighborhoods, and in some cases literally the streets to use the city as object lesson.

The courses—many of them drawing on multiple disciplines—reflect the vision President Jonathan Veitch first laid out in his 2009 inaugural speech. "Our location in Los



It's an approach that students are embracing. This spring, associate professor of history Lisa Sousa offered a seminar on the Indians of Mexico in which her students carried out four group research projects, using the primary materials in the Braun Research Library at the Southwest Museum and site visits to the Aztec Hotel in Monrovia, architect Robert Stacy-Judd's flamboyant 1925 design based on Mayan models (its name notwithstanding).

"I thought it was way cool to examine actual original documents rather than seeing them reprinted," says urban and environmental policy major Alex Acuña '13, one of

have immigrants from Asia and Europe as well as from Mexico and Central and South America," says Christianakis, the daughter of Greek immigrants from Crete. (Mora is the son of immigrants from Mexico, and Fernández himself is an immigrant from Mexico.)

Students enrolled in the four classes that make up the CIS program will study the challenges faced by immigrant children and their parents by working with them in two local schools in Northeast Los Angeles. They will also read novels and screen films that deal with immigration to Los Angeles over the past century; take a series of field trips to museums and to some of the specific com-

**"I can't imagine a better laboratory," says history adjunct Karen Wilson, a guest curator at the Autry National Center. "Los Angeles really is one of the great cities of the world."**

the students who used the Braun Library to study representations of Mexican Indians in the early 20th century. "I felt it was very important for doing the research, and I definitely bragged to my friends about it. They were very impressed."

Among the new classes being introduced this fall is the California Immigration Semester, a 16-unit course cluster offered as part of the College's Cultural Studies Program for first-year students. Like its California Environmental Semester predecessor (a team-taught series of courses that used the natural history and geology of the state as the basis to explore a variety of issues), CIS will use immigration in Los Angeles and Southern California as a prism to examine political, sociological, historical, educational, and literary themes.

"There are three words to describe the advantages of being in Los Angeles: authenticity, authority—we don't have to fight to find material worth of study—and accessibility," says Salvador Fernández, professor of Spanish and French literary studies, who will be teaching CIS with associate professor of critical theory and social justice Mary Christianakis and assistant professor of sociology Richard Mora. Unlike immigration in many other parts of the country, which tends to be predominantly Latino, "Here in L.A. we

communities they will be studying, including Chinatown, Little Tokyo, Koreatown, and Olvera Street; and listen to a series of guest speakers—academics, activists, artists, and journalists—from Los Angeles.



**LEFT:** Mora, Christianakis, and Fernández stand in front of a temporary mural installation on North Figueroa Street across from Sycamore Grove Park. Students from Franklin High School and Academia Avance created the mural under the guidance of artists Pola Lopez and Heriberto Luna. **ABOVE:** Sousa (shown outside of the Autry National Center) taught a spring seminar on the Indians of Mexico.

Angeles provides us with opportunities that few other liberal arts colleges can match," says Veitch. "We have to take advantage of our location by turning Los Angeles into an open-air laboratory in which students shuttle from the classroom out into the urban landscape and back again. Our students should be able to engage with organizations that are addressing some of the most pressing social issues of our time—from education policy to public transportation—while at the same time being fully engaged in the cultural life of the city."



Six Oxy students created an online research exhibit detailing the history of street art in Los Angeles in April. Shown above at a reception are, from left, Karina Brioukhova '11, Parker Harris '11, Elsa Henderson '13, assistant professor Katie Mills, Zoe Walsh '11, Center for Digital Learning & Research director Daniel Chamberlain, and associate professor Amy Lyford.

to be mounted at the Autry in 2013 on the history of Jews in Los Angeles.

The course will introduce students to the process of developing an exhibition, give them an opportunity to carry out some original research, develop educational materials, and possibly help with an online component as well. "It's an exciting opportunity. I can't imagine a better laboratory," says Wilson. "This will give students an idea of how history is interpreted, the kind of resources that are available for that work, and help them to understand the city better. It really is one of the great cities of the world."

Wilson's course grew out of an ongoing effort by the College to build a stronger collaboration with the Autry and the Southwest Museum, notes Sousa: "The goal is to have courses taught by faculty that use the Autry's and Southwest's resources, and to have curators teach at Oxy, establish internships, and encourage more research for senior comprehensives." To further that goal, Sousa, Lyford, Jan Lin, and Jeremiah Axelrod have hosted a roundtable through the College's Center for Teaching Excellence that focuses on museum collaborations and encouraging students to carry out archival research. In similar fashion, the Civic Engagement Task Force is creating a framework to engage practitioners in various fields in Los Angeles

Christianakis and Mora also plan to integrate what they learn later this summer as Mellon Digital Fellows, an intensive three-week program offered by Oxy's Center for Digital Learning and Research to help faculty incorporate digital techniques into their classrooms and their own research. "We're excited about learning how to use some of these new tools with our students," says Mora. "We'd like to use digital storytelling to explore the different communities and how they have changed over the years," adds Christianakis.

Other courses will use adjunct faculty—including *Los Angeles Times* architecture critic Christopher Hawthorne, Los Angeles Unified school board member Steve Zimmer, and author and poet Lewis MacAdams, co-founder of Friends of the Los Angeles River—to teach about the history of green architecture, public education policy, and urban nature writing. Karen Wilson, a guest curator at the Autry National Center, will be teaching a history course that will allow students to participate in the creation of an exhibition



## The City in the Curriculum

In addition to the California Immigration Semester, which will be team-taught by professor Salvador Fernández (Spanish and French literary studies) and associate professors Mary Christianakis (critical theory and social justice) and Richard Mora (sociology), the following L.A.-centric courses are new to the 2011-2012 curriculum:

**ARTH 291** Arts in Los Angeles: History of Green Architecture (Christopher Hawthorne, *Los Angeles Times* architecture critic)

**ARTH 390** Art in Los Angeles, 1945-1980 (Amy Lyford, associate professor, art history and visual arts)

**ECLS 281** Urban Nature Writing (Lewis MacAdams, co-founder, Friends of the Los Angeles River)

**HIST 395** Life in the Mosaic: 160 Years of Jews in Los Angeles (Karen Wilson, guest curator, Autry National Center)

**HIST 395** Reading and Writing Los Angeles (Jeremiah Axelrod, instructor, history)

**UEP 210** Transportation and Living Streets (Mark Vallianatos, policy director, urban and environmental policy)

**UEP 211** The Los Angeles River and the Transformation of L.A. (MacAdams)

**UEP 212** Policy Debates and Controversies in Education (Steve Zimmer, District 4 representative, L.A. Unified School Board)

as adjuncts, says Bob Gottlieb, Luce Professor of Urban Environmental Studies, who helped bring Hawthorne, Zimmer, and MacAdams to the Occidental campus.

Lyford, who lived in France for 18 months while researching her first book on French surrealism, says the Pacific Standard Time program has helped show her the wealth of opportunities that exist close to home. "There are so many subjects I can research here that are so accessible, why not be intentional about better integrating my teaching with my research?" she says. "Let's take advantage of the city we're living in." □

Overstaffed and underperforming, Long Beach Day Nursery  
faced a tenuous future when **Pat Wong '75** took the reins.  
But as its centennial approaches, the kids are all right



# Saving the Day

By RHEA R. BORJA  
Photos by MARC CAMPOS



**C**REDIT SARA WONG WITH introducing her mother to the Long Beach Day Nursery. Adopted from Foshan, China, in 2002 and planted into a new environment more than 6,000 miles away, 1-year-old Sara experienced terrible separation anxiety. Crying, screaming, and tantrums were the norm each day when Pat Wong '75 left for work. But the LBDN staff subsequently eased Sara into a daily routine, and Wong was impressed with their level of understanding and empathy. "I really loved the way my daughter and I were treated, with such a great deal of sensitivity," she says.

Sara is now a happy 10-year-old who's into piano, cello, ice skating, and Girl Scouts. She's also taking Mandarin lessons, and one day her mother plans to travel with her to China to show Sara her birthplace. In the meantime, Wong is working to ensure that the LBDN will be around for generations of children (and parents) to come.

In the nine years since she became executive director of California's oldest continuously licensed private social welfare agency, Wong has helped shore up the LBDN, transforming it from an organization with shaky fiscal oversight and an uncertain future into one with a strong financial foundation, growing community support, and a committed administrative and teaching staff.

"I have a purpose to my work," says Wong, a petite woman who is quick to smile. "Are my decisions going to further the mission? That's the lens I view my work through."

**ABOVE:** Wong examines the preschool handiwork of one of the Long Beach Day Nursery's young pupils. When she came to the LBDN in 2002, she brought 20 years of experience in advertising, management, marketing, strategic planning, and community and economic development. **RIGHT:** Wong sits in on an activity led by preschool teacher Vicenta Torres.

The nursery provides critical early education to 330 infants, toddlers, and preschoolers that includes a math and science curriculum and a "ready to read" program led by highly trained teachers, as well as parent workshops and an early-intervention program. Open five days a week from 6:30 a.m. to 6 p.m., it's a second home to the children, many of whom are there for up to 10 hours a day. Last year, the LBDN provided almost 47,000 lunches and nearly as many breakfasts and snacks. Not surprisingly, there's a waiting list.

Located in a working-class neighborhood miles from the beaches, boardwalk, and the city's top tourist draw, the *Queen Mary*, the nursery also is a long way from the gleaming corporate offices that Wong worked in as an executive at a top Madison Avenue advertising firm. When she came on board in 2002, the LBDN was losing \$250,000 a year, financial records were not kept properly, and fundraising and financial policies and procedures were nonexistent. "There were no plans for anything, really," Wong says.

She quickly sharpened her accounting skills and learned others, such as how to manage the building's aging infrastructure and upgrade the day nursery's information-technology systems. She hired a chief financial officer as well as a development director.

Wong has made some tough decisions along the way, most notably closing a third site in 2005, laying off 25 people in the process. She felt the move was the right one,

partly because of the consensus of the senior staff and teachers and her board of directors. But, "You can't be afraid to implement the hard decisions," Wong adds. "We went from 70 percent capacity at three sites to more than 95 percent capacity at two. We are now much more efficient."

A native Angeleno and a fourth-generation Californian on her mother's side, Wong spent part of her childhood in South Los Angeles's Crenshaw neighborhood. After her sister and brother were born, the family moved to a bigger house in Monterey Park.

One reason why Wong chose Occidental was because she attended a huge, crowded high school with more than 4,000 students. Even though she got good grades at Alhambra High, "I felt lost," she explains. "When I visited Oxy, I was impressed with the ratio of students to professors and liked that it was a residential campus. I wanted a nurturing, residential environment."

Wong thrived at the College, graduating cum laude with a self-designed major in social psychology. Professor Dave Cole M'48's class on the study of groups particularly influenced her. "I found social constructs very interesting, and I liked the discipline of psychology and sociology," she says.

As a student at Oxy, Wong worked Friday nights and weekends at Bullock's department store in Pasadena in the school year, and full time in the summer. She was so busy that she didn't have time to participate in any



clubs. But it wasn't all about hitting the books and punching the time clock.

"Pat's parties provided enough great food to feed an army, and she always enjoyed a good laugh," says longtime friend Sally Jue '75, who roomed with Wong in Haines Hall their junior year, and who shared an apartment with her after graduation. With no air-conditioning or insulation, the apartment broiled in the summer, and they often beat a retreat to their patio to escape the heat. "To alleviate boredom, we bought some serious water pistols," Jue says. "We got pretty good at shooting flies with them."

On the more serious side, she adds, "Once Pat made a decision, she was really focused, methodical, and persistent about doing what it took to achieve her goals." Wong entered Bullock's executive management program after graduating from Oxy, rising from assistant department manager to senior financial analyst by age 26. She concurrently attended business school, completing her MBA at USC in 1981.

From there, she jumped into the advertising world. Starting with Dancer Fitzgerald Sample (which later merged with Saatchi & Saatchi) as an assistant account executive, Wong provided data analysis and market research to the creative staff on the firm's Toyota account. Eight years later, as a vice president at Saatchi, she was lured away by Hal Riney & Partners to help roll out a marketing plan tied to the launch of the Saturn car line. But she and the new firm were not the best match, and Wong left after less than two years, wondering what to do next.

The L.A. riots of April 1992 proved to be a turning point toward the nonprofit world. After a jury acquitted four white police officers of brutalizing black motorist Rodney King, some Angelenos took their anger out on Korean-, Chinese-, and other Asian-owned retail shops, vandalizing, looting, and setting fires. Property damage topped \$1 billion.

"It was such an intense, polarizing time for the city," Wong recalls. While much media attention focused on the black-Korean conflict, many Chinese and other Asian-owned businesses in South Central L.A. were victimized as well—"mom-and-pop grocery stores, liquor stores, really small businesses," she says. Her father, a native of southern China and a longtime aerospace engineer at McDonnell Douglas and Northrop Grum-

man, told her that the nonprofit Chinatown Service Center needed a project manager to assist small-business owners with getting legal representation, emergency assistance, and other services to rebuild after the riots.

While Wong had no previous experience in economic development and social services, she learned on the fly. "Many of the owners didn't speak English well," Wong

see the big picture and break down the steps needed to reach short- and long-term goals alike. "I've gone from retail to advertising to child development, and I've learned all three fields," she says. "If you can have clear integrity of thought and can be articulate, you can use those skills your entire life."

Her leadership is crucial as the state's ongoing budget crisis cuts funding every



"If I had gone to a different college and gone straight to business school, would I have been able to do the job now?" Wong asks. "I'm not sure."

says. "I helped them with basic questions, helped them fill out government forms."

That job eventually led to the Korean Youth and Community Center, the country's largest social services organization for Korean-Americans. As director of economic development, she honed her management skills, supervising a 20-person staff and overseeing a \$1-million operating budget.

After working with the U.S. Department of Housing and Urban Development on a two-year community-builders fellowship, Wong took a position as director of workforce and training with the Valley Economic Development Center. There, she supervised four departments and managed a \$1.1-million operating budget. "The whole center was about growing small businesses," she says. And that led to the Long Beach Day Nursery.

Leading a nonprofit is far different than a company, Wong says. But she believes the critical thinking skills that are emphasized in a liberal arts education have helped her to

year. The nursery is reimbursed only 60-85 percent of the actual cost of caring and educating an infant or child; this year, its funding from California may be reduced by as much as 35 percent. "The melody is different," Wong says wryly about the current state budget crisis, "but the lyrics are the same."

With a \$3.2-million annual budget, Wong and the board must raise \$600,000 every year to close the funding gap. So they are ramping up their development efforts and plan to celebrate the nursery's centennial next year with a series of events, including an exhibit at the Long Beach Historical Society; tea at Rancho Los Alamitos, one of the city's oldest historical sites; and a gala dinner.

"The nursery has had its ups and downs, so to have Pat at the helm has been a great comfort," says former board member Barbara Bixby Blackwell, a granddaughter of Avis Bixby, the nursery's first vice president, and a cousin of co-founder Florence Bixby. "She's a real lifesaver." ■

# OPRAH'S BOOK KEEPER

**Peter Adamson '84** has handled billions in investments for Texas's Bass brothers and L.A. philanthropist Eli Broad. Now he's working for the Queen of All Media—and Winfrey has always known how to pick 'em

By **SAMANTHA B. BONAR '90**  
Photos by **MAX S. GERBER**





Photo © Kurt Krieger/Corbis

**T**ALK TO PEOPLE WHO KNOW PETE ADAMSON '84, and they use phrases like “the smartest person I know,” “exudes trust and competency,” “as structured, organized, and disciplined as anybody you’ll ever see.” Small wonder, then, that extremely wealthy and powerful figures have placed their fortunes in his hands. Last year, when Adamson was selected to handle Oprah Winfrey’s personal financial investments, *The Wall Street Journal* called it a major coup—for Winfrey.

From 2001 to 2010, Adamson served as Los Angeles philanthropist Eli Broad’s investment chief. Prior to that, he was an adviser to billionaire brothers Lee, Ed, Sid, and Robert Bass in Fort Worth, Texas—an operation that “became a model for family-office investment vehicles,” according to the *Journal*. (A family office is like a personal money-management firm—a team of investment advisers who work exclusively for a particular client.)

Adamson says he was drawn to business because he always knew he wanted to do something “practical.” He grew up in Glendale; his father was an executive at CBS. When it came time to select a college, “I really wanted to go to a smaller college where you’d have more interaction with professors,” he says. Already planning on an economics major, he visited Oxy and sat in on a class taught by economics professor Robby Moore. “I felt very comfortable that I can do this, I understand where this guy is coming from,” he recalls.

At Occidental, Adamson was mentored by Moore as well as economics professor Woody Studenmund, who remembers him

as “one of the most hard-working and mature students I’ve ever taught.” In fact, Studenmund selected Adamson and a fellow junior, Michael Goldberg '84, to assist him when he was hired by the Federal Home Loan Bank Board in Washington, D.C., to help build an econometric model of the savings-and-loan industry in the summer of 1983.

“Peter and Mike were so intelligent, prepared, and articulate that everyone at the Bank Board assumed they were young Ph.Ds who had just completed their graduate work in economics,” Studenmund recalls. “You should have seen the looks on people’s faces when they found out that Peter and Mike were college juniors!”

“Even then, Pete was extremely serious about building this very, very complex model that was geared toward predicting savings-and-loans failures,” says Goldberg, a partner at Bain & Co., a global business and strategy consulting firm in Los Angeles. “He does his homework, and every T is crossed and the analysis is as thorough as you could imagine. Pete has a work ethic like almost nobody I know.”

“Woody Studenmund was incredibly influential and positive,” Adamson recalls, “and Robby Moore’s advanced econ class in industrial organization had great insights and analytical frameworks for investing. I still use a lot of the frameworks that he covered in that. I was hoping there’d be a lot of interaction with professors, and you wouldn’t just be a number at the school, but it was amazing how much interaction and help there was.”

After graduating with an economics degree from Oxy, Adamson spent a couple of

Adamson, *opposite page*, is photographed inside the colorful but sparse offices of OW Management LLC in L.A.’s Miracle Mile district. When he met with Winfrey, *above*, to discuss managing her finances, he says, “We connected on an interpersonal level.”





The Adamsons—Pete, wife Debbe, son George, 8, and daughter Sydney, 6—pose for a family portrait on a vacation to Alisal Guest Ranch.

years in the banking industry before heading to the Stanford Graduate School of Business, where he received his MBA in 1988. In the wake of the crash of October 1987, he turned down a job offer from Goldman Sachs, for whom he had interned the previous summer, to take a position as a consultant for McKinsey & Co. in Dallas. In the six years that he worked there, he developed a real talent for investment. That led to a job for the Bass family through a good word from a classmate from Stanford.

“They had some very complex direct investments where they thought my McKinsey background would be helpful,” Adamson says. “The Bass family was really a pioneer in developing a very sophisticated family office. They were investing in alternative assets like venture capital and arbitrage strategies far earlier than anyone else.”

That nontraditional investment philosophy appealed to him. “I’ve always been most comfortable with contrarian, fundamental, and value-based investment approaches,” Adamson says. “The most successful long-term investors all seemed to use at least pieces of this approach. Other approaches,

such as technical analysis and momentum, etc., always seem to blow up at some point. So, from an asset allocation perspective and a manager-selection perspective, we are looking to invest the marginal dollar in areas that are undergoing some sort of dislocation or are priced at an attractive level for what we would view as a transitory period.”

Finding such investment opportunities requires constant research, for which Adamson is perfectly suited, according to Goldberg, who still gets together with Adamson a couple of times a year for trips to the Bucket or Dodger games. “When he studies something, you will not find anyone who will analyze it more deeply than he will. I’m just blown away by what he knows.”

“Pete has keen analytical insight that allows him to ignore extraneous facts and to quickly focus on what’s important,” adds another pal from Oxy days, Laith Ezzet ’84, senior vice president of HF&H Consultants in Irvine.

Adamson left the Bass family to work for Broad in 2001, overseeing \$2.5 billion in investments for the Broad Foundations and Broad himself, who created KB Home and SunAmerica Inc., two *Fortune* 500 companies. He was part of a two-person investment team, with chief financial officer K.C. Krieger, for nine years. By 2008, the Eli and Edythe Broad Foundation had become the eighth-largest U.S. family foundation by giving, donating \$116.5 million to various causes.

With the Broad Foundations, Adamson had a record of earning 3 percent to 4 percent above the “appropriate indices,” according to the *Journal*. Adamson was named Large Foundation Manager of the Year by *Institutional Investor* magazine in 2010.

“Not only is Pete smart, thoughtful, analytical, and insightful, he is about the nicest, most even-keeled person you’ll ever meet,” Krieger, director of investments for the Broad Family Office, says. “I learned so much from

Pete in those nine years, both about investing and character. It’s not often you meet someone like Pete who is really smart yet still humble and patient. I will always consider Pete a role model and a mentor. In fact, in response to many situations I ask myself, WWPD?—as in ‘What Would Pete Do?’”

Winfrey, who has a net worth estimated at \$2.4 billion, conducted a nationwide search for a chief investment officer when she decided to set up a family office to handle her personal investments. Adamson thinks she selected him because of his track record with Broad, but also because “we connected on an interpersonal level.”

The offices of OW Management LLC are located on Wilshire Boulevard in the Miracle Mile district—the same building that houses Winfrey’s new cable channel, OWN. The colorful suite is largely empty right now, save for a mini fridge stocked with Diet Coke. Adamson was Winfrey’s first hire—eventually there will be five or six employees.

Adamson tailors his investment strategy to individual clients based on their goals and their tolerance for risk. “You can use the same general philosophy but vary the construction of the portfolio to try to match each family’s preferences,” he says. He describes Broad as an “aggressive” investor, while Winfrey has less tolerance for risk—and a greater desire for privacy. The two meet about once a month to discuss goals and strategies.

“About a quarter of my time is spent looking for new managers,” Adamson says. “We are always looking for great investment partners, so I typically have one or two meetings or calls with various investment managers each day. We try to be very proactive about finding our partners. About a quarter of each day is spent on research at a macro level, which would help in our thought process on overall asset allocation, which sectors or asset classes look more attractive. I spend about 20 percent of my time on existing portfolio issues. This includes monitoring our existing managers, reviewing our exposures and drivers of our investment returns, etc.”

While some might find working with numbers all day dry, Adamson finds it “incredibly interesting.” “We have deep visibility into venture capital, distressed debt, leveraged buyouts, and growth equity, as well as more traditional equities and fixed income.



“The most frustrating part about working for Pete is the complete inability to scoop him on anything,” says K.C. Krieger of the Broad Family Office. “Whether it’s breaking news or Hollywood gossip, Pete is in the know.”

We also have very broad geographic exposure and keep a close tab on the amazing growth in emerging markets,” he says. “We have ‘skin in the game’ in multiple areas, which always makes for a very stimulating day. In addition, the investor managers we partner with are some of the most intelligent and interesting—sometimes quirky—people, and they are quite fun to be partners with.”

If he weren’t an investment adviser, financial regulation on a governmental level appeals to Adamson, an interest that was sparked by his early work at Occidental on the savings-and-loan crisis. “It would probably be too bureaucratic for me, but it seems like there is a lot of room for improvement,” he says. “I need to make some more money before I can afford to do that, though,

especially if my 6- and 8-year-olds [daughter Sydney and son George, respectively] are going to Oxy.”

Some have commented that Adamson can be a hard guy to get to know, but “he’s the kind of guy who would do anything for you as a friend,” says classmate Goldberg. “If you asked 100 people who knew Pete mostly from working with him, 98 percent of them would describe him as very serious, very disciplined, and very smart. He would probably not show them the side of him that’s about fun and friends. With the folks he is close to he is a guy who will crack jokes and give his friends as much grief as anybody else, and he’s very good at it. The 2 percent who do know him that way are even luckier. He’s just a great guy.”

## SMART MONEY

When *Occidental* asked Pete Adamson for some general investment advice, he was reluctant to give any—everyone’s financial picture is different, after all. After a little arm-twisting, though, he came up with a list of guidelines that he believes would serve everyone well—classic “Pete-isms” you’re unlikely to find in your local newspaper’s business section. (Adamson, who recently joined the Occidental Board of Trustees, enjoys playing golf and tennis when he’s not juggling dollars.)

■ In thinking about asset allocation, it is sometimes easier to think about a “safe bucket” and a “risk bucket” than the traditional asset class pie chart. Put whatever amount you need to feel comfortable in the safe bucket, and be prepared for significant volatility in the risk bucket, hopefully with higher returns.

■ The investment business is a giant skimming operation. Unless you have a background in finance and want to pick stocks and active managers, use low cost index funds or exchange-traded funds like Vanguard.

■ Most investment asset returns are mean reverting. When recent returns are above long-term averages, they are unlikely to sustain these higher returns, and vice versa.

■ If you are picking your own fund managers, size is a killer. Avoid very large funds or funds that have had rapid growth in assets.

■ Most people are under-allocated to emerging markets. They will be volatile but should have a meaningful allocation in the risk portfolio. Try to add them on large dips, which seem to happen every three years or so.

■ Don’t stretch for yield, especially in the safe bucket, especially now.

■ In down markets, do whatever it takes not to sell your risk assets. Suggestion: Don’t open your statements.

■ Don’t watch CNBC.

■ Read investment strategist Jeremy Grantham’s letters at [www.GMO.com](http://www.GMO.com) and Yale CIO David Swensen’s books *Unconventional Success: A Fundamental Approach to Personal Investment* (aimed at retail investors) and *Pioneering Portfolio Management* (for institutional investors).

■ Give some of your investment gains to Oxy!

(Editor’s note: That last tip was offered without any provocation from the College. Really!)

Tim Anderson '06's penchant for Japanese cuisine catapults him to the top of England's food chain

# Flavor Fave

By **RHEA R. BORJA**  
Photo by **DES WILLIE**

**T**IM ANDERSON '06 DREAMS UP his inventive dishes in two ways. One is to make a classic dish new by recombining or adding ingredients—transforming the British staple of fish and chips into cod tempura and daigaku imu (deep-fried sweet potato).

The other way is by paying attention to his senses. “If you eat a good piece of cheese or drink a nice beer and really focus on it, you can break apart the flavors in your head and figure out how they might link up with other ingredients,” Anderson says. “If you tear a basil leaf, the aroma isn't just basil. It has clove and anise notes.”

Anderson's keen sense of culinary anatomy served him well as a competitor on the hit BBC reality show “MasterChef.” On April 27, more than 7.1 million viewers saw Anderson win top honors in the show's seventh-season finale. At 26, the former London pub manager became the show's youngest champion, and the first American to win. (The BBC show spawned its U.S. counterpart, which airs on Fox and stars Gordon Ramsay.) “Looking back on all the amazing cooks that left before me, it is quite humbling to come out on top,” says Anderson, a Wisconsin native—“humbling, but super-awesome at the same time.”

Over the 10-week competition, a field of 20 talented amateur chefs was whittled down to three through a series of challenges ranging from the stressful to the sublimely ridiculous. They included catering a 50-person wedding in 95-degree heat, preparing an extravagant meal for Michelin-starred celebrity chefs, and traveling 10,000 miles to cook lunch in a pre-

“I love the creative aspect of cooking and the way it captures all your attention,” says Anderson.



**RIGHT:** Anderson, ninth from left, bested a field of 20 talented amateurs to win “MasterChef.” For Anderson’s recipes, visit <http://www.bbc.co.uk/food/recipes/> and type “Tim Anderson” in the search bar.

**BELOW:** Sampling the offerings at Euston Tap; and a student illustration from his Oxy days.



Photos courtesy Shine TV (above), Tim Anderson '06 (below)

historic Australian rain forest using exotic ingredients such as crocodile meat and lilli pillies (Australian wild berries).

In the finale of “MasterChef,” the three remaining competitors were tasked with creating a free-form, three-course meal of their own device with only one stipulation: They had 90 minutes to make it. Anderson rose to the challenge, with a trio of sliders honoring three cities that shaped his tastes: Los Angeles, Tokyo, and London. The L.A. slider was composed of Wagyu (“Kobe”-style beef) tartare, lime and jalapeno marmalade, and avocado and butter-bean mousse. Anderson also referenced the city’s smog by adding a few teaspoons of German smoked beer and smoked salt to the marmalade.

The Tokyo slider was made up of a patty of monkfish liver topped with umeboshi (pickled fruit) ketchup, jellied ponzu (citrus sauce), and matcha (green tea) mayonnaise, and garnished with daikon (radish) and caviar and salmon roe. For the London slider, Anderson paired traditional English tastes with the city’s vibrant South Asian culture: a curried lamb patty with apple and ale chutney and raita (spiced yogurt) mayonnaise.

And that’s just the first course.

For the main dish, Anderson paid homage to Kyushu, Japan’s southernmost island, known for its pork-bone broth ramen noodles, with a hearty ramen augmented with truffled lobster gyoza (fried dumplings) and aromatic oils. For dessert, the young chef recreated traditional British desserts with an American twist: sticky toffee crême brulee with black currant stout sauce, rhubarb crumble with custard, and cheddar cheese cake with whiskey jelly.

The accolades rolled off the tongues of “MasterChef” judges John Torode and Gregg Wallace. “All three [finalists] were amazing, but Tim was in a different world altogether,” Torode told the *Daily Mail*, while Wallace

added, “Inventive is one thing, but inventive and delicious is nothing short of incredible.” Even fellow finalist Sara Danesin graciously noted after the results were announced, “He has a brilliant career ahead of him.”

Anderson, who graduated Phi Beta Kappa from Oxy with a degree in Asian studies, worked for two years in the Japan Exchange and Teaching Program before moving to London with his British wife, Laura, in 2008. He was manager of a London craftbrew pub, Euston Tap, when he applied to “MasterChef” on a lark. “I’ve always enjoyed cooking and I thought I was pretty good at it,” recalls Anderson, who entered the competition with Laura’s encouragement.

He first became smitten with Japanese cuisine as a teenager, after watching chefs go head to head on the iconic Japanese import “Iron Chef.” Once he got to Oxy, Anderson took advantage of the many Japanese offerings in Little Tokyo and around Los Angeles, from mom-and-pop ramen shops to izakaya bars and high-end sushi eateries. His senior honors thesis examined Japan’s food museums, and he delved deeper into the culture by interning at the Little Tokyo Service Center and at the Los Angeles County Museum of Art’s Japan Pavilion. “I find the flavors in Japanese cooking really diverse—simultaneously deep and delicate,” he says.

Former Asian studies professor Morgan Pitelka recalls Anderson’s fascination with Japan’s “foodie” culture and the term *meibutsu*, which means “famous thing” and refers to local food. Going back to the 17th century,

each city and region in Japan has food that it’s known for, such as a particular kind of miso (a fermented soybean paste) or recipe for dried fish. “Tim became very interested in this phenomenon in his studies of Japan and when he lived there after Oxy,” says Pitelka, who now teaches at the University of North Carolina at Chapel Hill. “That was surely one big influence in his development as a cook.”

Anderson admits his newfound celebrity has been a bit dizzying, but he’s taking it in stride. He hopes to open his first restaurant in a year or so in London. Nanban—the name refers to the first Europeans who came to Japan, starting in 1543—will serve southern Japanese cuisine, focusing on pork ramen, itself a dish of Japanese-European origin.

Before that happens, though, Anderson will pay his dues by working in professional kitchens and running a private catering and consulting business. At the end of June, the self-professed “beer geek” will migrate to Scotland to try his hand at brewing at a pair of independent breweries. And if that wasn’t a full plate for

Anderson, he hopes to develop recipes, curate an art exhibit, and maybe even make music in the coming months.

With a schedule that busy, a guy’s still gotta eat. Even while he become immersed in Mediterranean, Burmese, and various Asian cuisines, Anderson confesses a soft spot for good old-fashioned American and Mexican fare. “That’s what I grew up on, and I get really nostalgic for places like Pie-N-Burger and Leo’s Taco Truck,” says Anderson, referring to the popular Pasadena and Eagle Rock eateries. “It’s hard to get good burgers and tacos in London.”



Shopping from Kmart to Chinatown, **Audrey Fisher '89** scares up the low-country and high-fashion wardrobes for the supernatural population of HBO's "True Blood"

# BLOOD *Couture*

By Samantha B. Bonar '90  
Photos by Max S. Gerber



Photo by John P. Johnson/HBO



**ABOVE:** To create Sookie Stackhouse's "traveling outfit" in season 2, Fisher got the sweater from Delia's, while she and her crew custom-made the skirt. A purse by Merona completes actress Anna Paquin's look.

**B**LOOD IS "VERY MESSY, AND IT GETS everywhere," laments Audrey Fisher '89. She's talking about the fake stuff—a concoction of sugar, water, and coloring that frequently ends up on her handiwork as costume designer for "True Blood." The hit HBO drama, which begins its fourth season June 26, is a sexy supernatural soap opera about the interactions between humans and vampires (to say nothing of werewolves, witches, shapeshifters, and fairies) in the fictional small town of Bon Temps, La.

And because many characters' outfits get bloodied, dirty, or flat-out ripped to shreds, Fisher has to make sure she has multiple copies of each: "Four copies of an outfit is standard. Six is great." Besides the blood contingency, "Vampire makeup is white and gets on the clothes," she explains. "You never want a \$20 shirt to be the thing that screws up getting the shot."

In addition to coming up with looks for the backwoods denizens of Bon Temps, Fisher must craft historically accurate costumes for the show's frequent flashback scenes, which feature characters ranging from medieval Vikings to Civil War soldiers to 1930s glamourpusses. But she relishes every challenge. "This is the best job I've ever had for sure. It's the most fun," she says.

Growing up in Santa Monica, Fischer was taught how to sew and make costumes by her mother. She furthered her skills by taking sewing classes. She got involved in theater as a senior at Oxy, interning downtown at the Los Angeles Theater Center in the literary department with aspirations of being a dramaturg.

"Oxy gave me an excellent education that expanded my mind and made me a more thoughtful person," Fisher says. "I marvel at how much support and love that I received as a student, and how much I was encouraged to strive and learn."

After graduating from Occidental with an English major, she completed a master's in performance studies at New York University in 1994. There, her passion morphed into costume design. While studying at NYU, she was asked by a friend to create the costumes for a production of *Medea* in the East Village. That became Fisher's first theater job.

Following grad school, Fisher moved to Europe, designing costumes for opera houses in Germany and Austria. She returned briefly to New York before migrating back to Los Angeles and beginning to work on theater productions. Besides her jobs in Europe, Fisher has designed costumes for the Long Beach Opera and Opera Theater St. Louis. Theater work includes costumes for productions at the Shakespeare Festival/L.A., the Mark Taper Forum, the Ahmanson, and the La Jolla Playhouse. In 2007, she won the L.A. Stage Alliance's Ovation Award for best costume designer/intimate theater for *Tryst*. She also was assistant costume designer on the 2008 film *Milk*.

Fisher met Melina Root, costume designer for "That '70s Show," while working on a play in L.A. She subsequently joined the "'70s" team as an assistant costume designer. When the series was winding down, she met Danny Glicker, who was doing the costumes for the 2006 film *We Are Marshall*. He hired Fisher to help



WOLF  
FORM CO.  
N.Y.C.

COLLAPSIBLE  
MODEL 1982

34

NEW ORLEANS  
Freemart  
Coffee  
COFFEE AT  
NET WT. 16



**FAR LEFT:** Sophie-Anne Leclercg, vampire Queen of Louisiana (Evan Rachel Wood). **LEFT:** Pam De Beaufort, Eric's girl Friday (Kristin Bauer van Straten). **BELOW:** Sketches for Russell Edgington, the vampire King of Mississippi (Denis O'Hare).

**RIGHT:** Vampire Eric Northman (Alexander Skarsgård) wears a lot of black. **CENTER:** Sketches for Eric's father, the Swedish Viking king (Hans Tester), seen in a flashback to 900 A.D. last season. **FAR RIGHT:** Vampire Lorena (Mariana Klaveno) with a 1930s look inspired by Marlene Dietrich.



Bauer van Straten, Skarsgård, and Ellis photos by John P. Johnson/HBO; Wood photo by Doug Hyun/HBO; "closet" photo by Samantha B. Bonar '90



him on the film. When Glicker was later chosen as the costume designer for "True Blood," he brought on Fisher as his assistant. When Glicker left the show after the first season, he recommended Fisher as his successor. After Fisher took charge at the outset of season 2, "I worked 80 hours a week for seven months," she recalls.

Designing for television is very different from creating costumes for theater, Fisher says. "For me the differences are time and scale. I have to work much faster when designing for TV; I might get casting on an actor the night before they work! And the other big difference is proportion, scale, dimension." Design choices can be bolder for the stage, she says, because details have to be visible to people sitting in the back row of a theater. When designing for TV, small details become important because of tight close-ups. Television has "streamlined my capabilities," Fisher says, by forcing her to work within strict time constraints and a limited budget.

Although each day on the "True Blood" set is different, the basic costume design process is the same. First Fisher receives a script or synopsis of an episode. "I usually get each script a couple weeks in advance, and often I can also see outlines of upcoming scripts so I can keep my eye on what's coming down the road, so the entire team has as much time to prep as possible," she says. Each script has about 40 characters with one

to three costume changes per character, and typically spans a two-day period.

Then she meets with her team to discuss costume ideas. Next, she consults with "True Blood" producer-creator Alan Ball and the episode's director for further input and approval of proposed costumes. Then the costumes are put together and the actors are fitted—Fisher does fittings on anywhere from one to 10 actors a day. Fisher sends photos of the actors in costume to Ball for final approval. The costumes are then tagged with the actors' names and sent to the costume truck (an 18-wheeler), where 12 dressers make sure the costumes are worn correctly by the actors in each scene.

"Costumes vibrantly tell the story of the character, so every design choice that I make—from a pair of earrings to a dress to a pair of socks—is very important to both me and the actors," Fisher says. Sookie Stackhouse (Anna Paquin), for example, has evolved dramatically since the outset of the series: She's fallen in love, her heart has been broken, and she's learned mysterious new information about who she is. "Her costumes have to show that she's a young woman who's growing up and gaining new awareness of herself," Fisher explains. "But Sookie is still a sweet, small-town girl, so her costumes have had a very '50s Doris Day vibe ... but in seasons 3 and 4 I've been complementing that look with a dash of sex kitten."



**TOP:** Fisher says she lets her creativity "go wild" in putting ensembles together for gay fry cook Lafayette Reynolds (Nelsan Ellis). **ABOVE:** Each character's costumes are tagged and sorted in his or her "closet."

The gay African American fry cook Lafayette Reynolds (Nelsan Ellis) “is always a delicious mix,” Fisher says. “I love putting his costumes together, and I really let my creativity go wild.” Civil War-era vampire Bill Compton (Stephen Moyer) “has a deep emotional sadness and grief, but a regal bearing.”

Bill’s primary rival for Sookie’s affections, Viking Eric Northman (Alexander Skarsgård) “is a dangerously sexy vampire who dresses to seduce and show his physical power, so that’s what guides me,” she says. Eric’s cohort, fashionista vampire Pam De Beaufort, “is equally as lethal, but she’s playful as well, and also very aware of fashion. She likes to dress up for her job at Fangtasia and have fun with it, like a Vampire Barbie.”

“Audrey is a master of vision and details, and without Audrey, Pam just wouldn’t be Pam,” says Kristin Bauer van Straten, who plays the glamorous vampire. “Audrey truly cares. She designs each look for each scene, and every inch of the look is custom tweaked or even custom built. She incorporates current fashion, with period styles, with small unique designers from around the globe, to the big boys we all know—sometimes all in one outfit! And she’s nice!”

Fisher also enjoys collaborating with the actors during fittings. “I always encourage and welcome discussion with the actors to figure out what feels right, because the point of the costume is to help them inhabit the character they are playing,” she says.

“She’s so character-driven, so detail-oriented, I think she’s just in love with the stories and the characters,” says JR Hawbaker, Fisher’s assistant. “All of the nuances are important to her. It creates a lot of work, but at the same time I think it makes the design more palpable because the layers go deep. She can dress a day player, like a Bon Temps townie, and she will find the most tiny trinket from Goodwill that has a patina on it that has accrued over 10 years. She pays that kind of attention to detail.”

Fisher estimates that she spends 75 percent of her time working on set and 25 percent shopping. “Every day is different,” she says. “My favorite is going to a new location—I try to squeeze in a shopping excursion, and then I find new sources.”

She buys a lot of the characters’ clothes at stores like JC Penney, Kmart, and Kohl’s, which the Bon Temps locals would likely frequent. For more upscale characters, she has favorite boutiques around town. She has picked up Asian pieces in L.A.’s Chinatown for Lafayette. The show also employs a full-time shopper, two seamstresses, and an “ager and dyer” to give costumes the proper lived-in (or died-in) look.

“Audrey is also very detail-oriented in her relationships with her crew,” Hawbaker says. “She’s very caring toward them in a very challenging show. Some costume designers keep a distance between them-

selves and the crew. Not Audrey. She really cares for her crew. It’s too hard of a job otherwise.”

While a typical shooting day runs 12 to 14 hours, Mondays are the longest, Fisher says. She generally starts around 5 a.m., while filming goes from 8 a.m. to 8 p.m. Most of the filming is done on the sets at The Lot in West Hollywood, although exterior scenes are filmed nearby, including the Warner Bros. lot.

“The pace is intense, and the stress can get heavy. This job pretty much takes up my life for nine months of the year,” says Fisher, who lives in Eagle Rock with her girlfriend, Dessie Coale, and practices yoga to unwind.

However, “I enjoy the design delights and challenges of each script,” she adds. “They are ambitious and innovative scripts that allow me to design contemporary, fantasy and historical costumes—every week! And I love all the characters, and being a part of their adventures. It’s a dream job.

“And, I’m now a blood expert.” ☑



**ABOVE:** A sign in the parking lot outside the “True Blood” offices points the way to the costume department. **BELOW:** Fisher sits on the “to fit” racks, which include items belonging to Marnie Stonebrook (season 4 newcomer Fiona Shaw), Sam Merlotte (Sam Trammell), and Tara Thornton (Rutina Wesley).







# Saving American Music

*Elmore* magazine publisher **Suzanne Cadgène '70** brings the mojo back to rock 'n' roll journalism

Photo by Ana Gibert

**D**uring concerts, Emmylou Harris is fond of relating her favorite quote from the late Texas singer-songwriter Townes Van Zandt: “There are two kinds of music—the blues and zip-a-dee-doo-dah.” Suzanne Cadgène '70 might not express it quite that way, but it's a sentiment to which she wholeheartedly subscribes. As publisher of *Elmore* magazine—an eclectic music bimonthly aimed at an older, music-savvy demographic—she has been on a one-woman mission to promote what she considers to be the best in American roots music.

“Blues is the basis of American music,” she says, calling from the *Elmore* offices in Manhattan. And the magazine, with its iconic bluesman's moniker and the tagline “Saving American Music,” is a reflection of Cadgène's singular, unabashed vision.

“*Elmore* magazine is dedicated to saving American music—roots, blues, country, and rock, the foundations of America's musical heritage,” she wrote in its debut issue in June 2005. “*Elmore* promotes American music, and will tie the music and the music lover together by helping readers become more knowledgeable about what music is available, why it is worthwhile, and especially by enhancing the live music festival experience. That's our mission.”

“No hip-hop, disco, or rap. I'm pretty adamant about that,” she adds. “You can't be everything to everybody, and we're already plenty to a lot of people.”

With a circulation of around 30,000, *Elmore* is no *Rolling Stone*, nor does Cadgène want it to be. “*Mojo* is what I aspire to,” she



**Words to live by:** *Elmore* publisher Cadgène, above, and a few of her more famous readers (top, l-r): Robert Plant, Grace Potter, Don Was, Ronnie Wood, and Richie Havens.

says. Similar to the free compilation CDs that the British classic rock music magazine includes in every issue, *Elmore* offered a free CD sampler (including tracks by John Lee Hooker, Hot Tuna, Roy Orbison, and others) to its charter subscribers. And like the British magazine, *Elmore* manages to be retro without being stuck in the past, and forward-looking without jumping on the latest pop sensation.

Cadgène can trace an entrepreneurial streak back to her undergraduate days. An English literature major, she managed to work in a number of freelance writing gigs while at Oxy. “I went to the magazines in the area and I pitched stories—and I was a pretty good pitcher,” she says. “Then I had to go out and learn the story. And it was a good way of getting paid while going to school.”

Attending college in California in the mid- to late-'60s didn't hurt either. “I arrived in late 1966, right after the Sunset Strip riots,” she recalls. “I was there for the Summer of Love. I was just a couple of blocks away from the Robert Kennedy assassination. And at Oxy I was exposed to some of the most interesting minds I've had the pleasure to meet before or since.”

Though Cadgène can claim multiple clips over the years from consumer and trade publications such as *Gourmet* and *Rowing News*, she spent most of her career as a corporate caterer and restaurateur. After years in the catering business, in 1978 she enlarged her kitchen space on New York's Upper East Side and opened a French restaurant, Bis!, which she operated for a decade. “I ran the restaurant on the weekends and the catering business during the week,” she says.

The physical work in the food business became problematic after a motorcycle accident, and Cadgène went back to her roots: words. “Everybody has a personal stake in the moving parts of the magazine business, unlike the restaurant business,” she says. “It's the difference between working on a car engine and working on electronic circuitry.”

While she was editor for the New York Blues Society newsletter, she met her future business partner Arnie Goodman at Manny's Car Wash, a venerable blues club in New York City. "We felt there was room for the music that we both loved to be covered somewhere, and *Elmore* evolved from there," Goodman recalls. Eight months later, they put out the first issue.

Goodman has a long and varied background in the music business: as an owner of Zig Zag Records, a beloved (and now-defunct) New York City record store chain; as a manager and road manager for bands and artists such as Savoy Brown and Mick Taylor; running a record label, Viceroy; and the music website bluestormmusic.com. "Arnie is the one who knows the music industry, and I'm the one who tells the story," she says.

"Suzanne's love of the music underlies her commitment to *Elmore*," Goodman says. "Her vision, and mine, is to make it a world-class magazine."

*Elmore* fills a niche for a general interest music magazine that's not specific to a particular genre. It also caters to artists and music professionals as well as the serious music geek. "It's a little bit older demographic than some music magazines," Cadgène says. "You'll find that more than 50 percent of our readership plays an instrument of some kind. Thirty percent of our readership has 1,500 albums. That's a lot! They not only spend \$150 a ticket to go to shows, they go to see multiple shows. They're not the guys who are downloading songs, they're going to see live music."

The live-music experience is crucial for *Elmore's* bottom line. It is distributed at dozens of music and arts festivals throughout the United States, as well as at Barnes & Noble bookstores. "Live music is a wonderful art form," Cadgène says. "It's never exactly the same; you'll never hear it again the same way. Even a recording is never exactly what you heard the first time; it's something else. That's a gift."

Despite the daunting challenges of the magazine business, Cadgène remains buoyed by a boundless enthusiasm for the music she holds dear. "It has been a wild ride," she continues, referring to the six years with *Elmore*. "There has been both good and bad—but it's been mostly good."

—WILLIAM COCKE

## Bookshelf



■ **Those Guys Have All the Fun: Inside the World of ESPN**, by James Andrew Miller '79 and Tom Shales (*Little, Brown*; \$27.99). In this oral history of the four-letter cable juggernaut that revolutionized sports coverage, Miller and Shales (*Live From New York*) talk to the personalities who at times overshadow the games they cover, including Chris Berman, Keith Olbermann, Tony Kornheiser, Stuart Scott, Erin Andrews, and more. Prerelease security around the book (which was published May 24) was so tight that Miller told *The New York Times*, "I couldn't get [an extra copy] to give to my mother for Mother's Day."

■ **Breaking Through the Spiral Ceiling: An American Woman Becomes a DNA Scientist**, by Laura L Mays Hoopes (*Lulu.com*; \$14). There's no sure formula for a woman to have both a family and a career as a molecular gerontologist in America, but Mays Hoopes—who taught at Oxy from 1973 to 1993—managed both. The resulting memoir depicts "what I wanted desperately in college," she writes—to be "a woman immersed in both first-class science and warm human relationships." A former academic vice president and now Halstead-Bent Professor of Biology and Molecular Biology at Pomona, Mays Hoopes lives in Los Angeles.



■ **Catastrophes! Earthquakes, Tsunamis, Tornadoes, and Other Earth-Shattering Disasters**, by Donald Prothero (*The Johns Hopkins University Press*; \$30). Devastating natural disasters have profoundly shaped human history, leaving us with a respect for the mighty power of the Earth—and a humbling view of our future. Prothero examines some of the most important natural disasters in history: the New Madrid, Mo., earthquakes of 1811-1812 that caused church bells to ring in Boston; the 2004 Indian Ocean tsunami that killed more than 230,000 people; and the massive volcanic eruptions of Krakatau, Mount Tambora, Mount Vesuvius, Mount St. Helens, and Nevado del Ruiz. His straightforward explanations of the forces that caused these disasters accompany gut-wrenching accounts of terrifying experiences and a staggering loss of human life. Prothero, a professor of biology, joined the Oxy faculty in 1985.

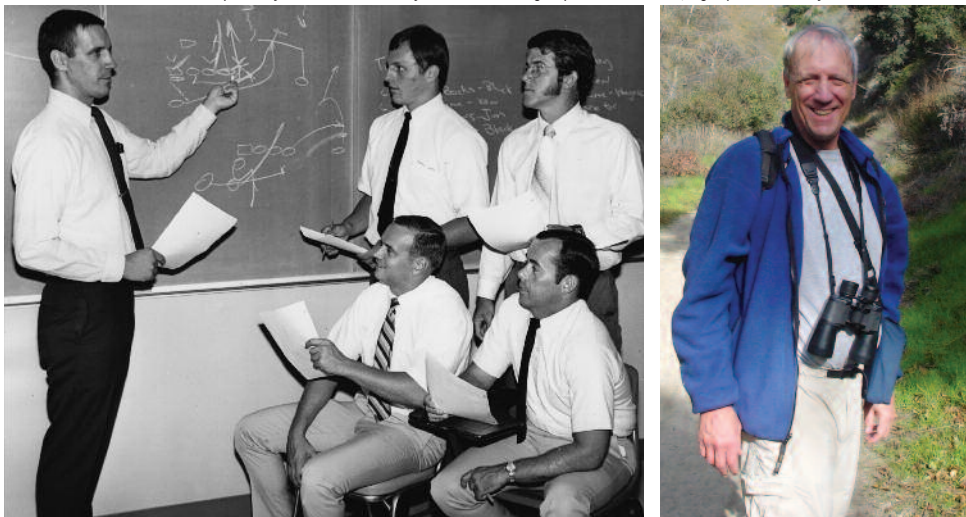
■ **Land of the Average Bears**, by Darren Angelo '73 (*CreateSpace*; \$16.45). Dominic Picorelli, a newlywed 34-year-old psychotherapist from Los Angeles, relocates with his wife, Norah, a surgical nurse, to Seattle. Dominic leads with his head but listens to his heart, using therapy to teach a person how to value his or her efforts in a way that fosters continued learning, or what he calls "emotional education." *Land of the Average Bears* covers a year at the fictional Crestview Psychiatric Hospital, offering an inside look at the profession and process

of mental health care. Angelo is a pen name for the novelist, who adopted the pseudonym to protect the confidentiality of his patients.

■ **Rural Protest and the Making of Democracy in Mexico, 1968-2000**, by Dolores Trevizo (*Penn State Press*; \$64.95). In examining the fall of Mexico's Institutional Revolutionary Party in the 2000 elections, Trevizo looks to earlier democratizing changes in civil society for answers. Her book explores how largely rural protest movements laid the basis for liberalization of the electoral arena and the consolidation of support for the National Action Party on the right and the Party of the Democratic Revolution on the left, which finally mounted a serious challenge. Trevizo, a professor of sociology, has taught at Oxy since 1993.

■ **Technologies of History: Visual Media and the Eccentricity of the Past**, by Steve F. Anderson '88 (*Dartmouth College Press*; \$35). Examining artifacts from the most commercial Hollywood fare to modernist avant-garde, Anderson offers an engrossing consideration of how history is constructed today. He mines the creative potential of historiography in visual media with an emphasis on alternate or fantastic histories, from "Star Trek" time-travel episodes and fake documentaries to films created from found footage and video games about cultural traumas such as the siege at Waco and the JFK assassination. Anderson directs the Ph.D program in media arts and practice at the USC School of Cinematic Arts.

Left photo by Joe Friezer/courtesy Occidental College Special Collections; right photo courtesy Tim "TK" Scanlan '65



**LEFT:** Black served as Oxy's head football coach from 1970 to 1973. Here he diagrams a play for his assistants, including Bob Hudson '71 (standing, left). **RIGHT:** In later years, Black spent his Wednesdays in the field birding.

## Rambling Joy

Before he became a coach at Oxy, or a "Pretty Good Birder," **Bob Black '64** brought his big laugh and intensity to all his pursuits

I met Bob Black '64 in 1962 when we were assigned as roommates at Oxy. Our room was located underneath the grandstands of Patterson Field in an old coach's office that had been converted to housing for football players. (Bob and I shared the room for a year and a half with a succession of roommates, including Clark Bridgman '64, Donnie Roberston '65, and Tak Yamamoto.) The facility was called the TQ—short for Training Quarters—and, like the tunnels and Swan Hall wall ball, it is part of the unwritten College folklore.

The room was cramped, with a bunk bed, a single bed, and a dresser with four drawers and a desk. Our housemates included rats, roaches, and skunks, and our privacy was nonexistent, but we loved the place for the freedom it gave us. In those days of dorm hours and strict separation by gender, we were on our own. No one ever checked up on us. We barbecued. I had a dog. No one cared what time we came in—or who came in with us. In its own unique way, the TQ was as much a major part of our Oxy experience as athletics and great professors.

We had been rooming together for a few weeks when one night, after our second practice of the day, I was looking in my drawer trying to figure out why my supply of underwear was so low. It was summer and very hot, and we were showering two or three times a day and going through a lot of socks, T-shirts, and shorts.

Bob walked by, glanced in my drawer and said, "Hey, TK"—that was the nickname he had given me—"we're getting low on underwear." We? He watched me carefully as the look of realization came over my face that he had been wearing my underwear without telling me. Then came the laugh. I can still recall trying to get mad at him and not succeeding. Between the outrageousness of his "borrowing" and his laughter there was no way I could do anything but laugh as well. So I said as long as we were sharing underwear he could do all the laundry, which he quickly agreed to do.

That was Bob. He could get away with things no one else could because there was no malice in him and he would give back in

all sorts of ways. He had his own brand of happiness, all of it seasoned with his own great glee and that booming laugh.

Since his passing in April, many of Bob's old teammates have commented on his toughness. And he was, but most football players are tough. What I always thought defined Bob as a player was his intensity—his ability to bring his full attention to what he was doing. He was a real coach's player in the sense that he could make his body do everything the coach wanted him to do. That takes a lot of athleticism, concentration, and self-discipline, and not everyone could do it. I know I couldn't, as much as I tried.

I consider myself the expert on his intensity, because we frequently lined up against each other in practice, and I always had my hands full. Bob never quit. If I had let up even for a second, he would have shot past me.

Game day was when the real Bob came out. He played on offense, defense, and special teams. He was never off the field, and he hit as hard on the last play as the first. Other guys were bigger and stronger, but that did not matter. Maybe no one was tougher. But for damn sure no one was more intense.

That was the thing about Bob's intensity. For all his humor and high spirits, when the time came to give it your best shot, that's what he did—and that's what he expected of everyone else. Whether it was football, family, or business, he never settled for less from himself or anyone else. There was always room for fun, but when it came time to perform for real, he expected the best from himself and from everyone else too.

Even birding. Don't think for a moment that Bob ever lost sight of the serious conservation goals that are the underlying foundation of contemporary birding. I know he was entertained by the notion that he quickly achieved the high status of "Pretty Good Birder" from the Rogue Valley Audubon Society. But for all his glee in "birding his brains out," he was a man to rely on during Audubon bird counts. It was game time.

An avid birder, conservationist, outdoorsman, traveler, and artist, Bob is gone now. I have not completely adjusted to that reality. As for the TQ, it was torn down when Oxy's athletic facilities were fixed up as a venue for the 1984 Olympics. But its history remains, and Bob and I will always be part of that story. —TIM "TK" SCANLAN '65